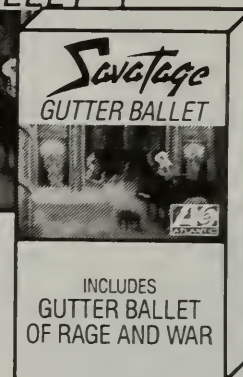




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The Nation's Only Bi-Coastal Street Music Magazine





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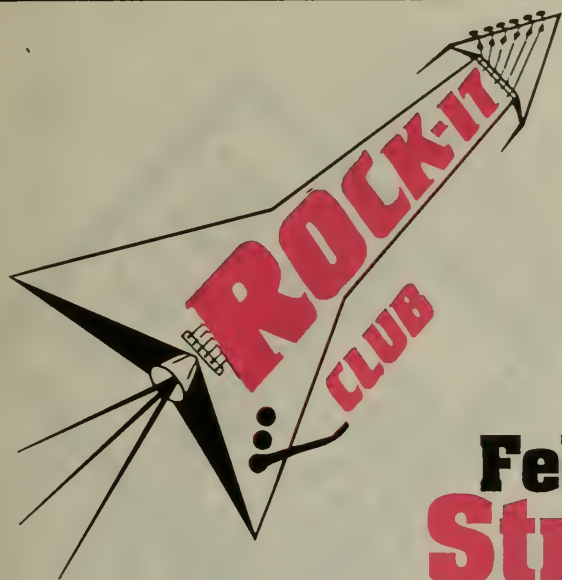
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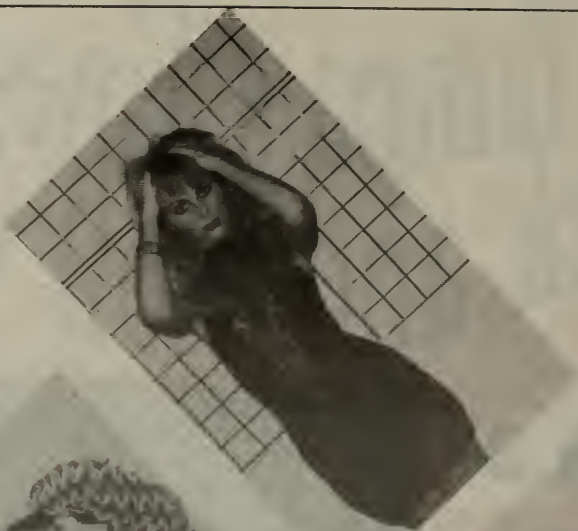
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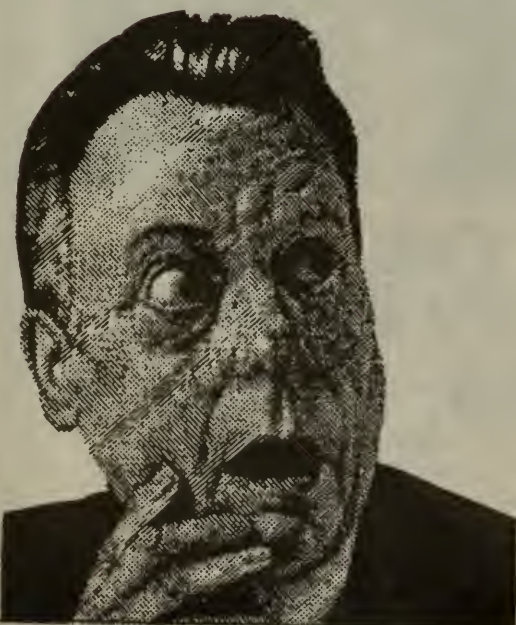
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STREET NOTES



(813) 577-3366

PASSES? WE DON'T NEED NO STINKIN' PASSES!

Ah, the *Valentine Season*. The eyes of youth turn toward courtship and good clean wholesome kinda thangs. Which is why Thrust brings you a special *Valenthrust* issue filled with the hippest couples in Tampa Bay and their responses to *Roses are Red, Violets are blue*...

Bringing you the hottest coverage in the area, Thrust takes the initiative and presents *Exploration X*. Based in the Bay area, this combo of progressive, hooked filled players has been called the music of the 90's. Currently receiving national exposure, *Exploration X* redefines local cutting edge music. Check em out. Speaking of local bands, *Psycho Tribe* drops in for a bit of post-modern madness. You wanted to see more exposure of Florida bands and you got it. Included this month are interviews with *Intimate Acts*, *Jeteye*, and *Strutter*.

Coincidentally, February was *Nasty Prophile Month*. We've got two of them. *Nasty Savage* taking you to the *Penetration Point* and *Cast of Nasties*!

Powerful new music has been rampaging through Tampa Bay already this year. Check out *The ABC's of XYZ*. Produced by *Don Dokken*, the band's tracks have received airplay locally and they will be tearing up the *Rock-it Club* on February 11. Pop culture is refined with the introduction of *Animal Logic*. Consisting of *Stewart Copeland* (Police

drummer) *Stanley Clarke* (bassist extraordinaire) and industry newcomer, singer-*Debra Holland*. Staff writer *Christine Holz* offers an intimate conversation with *Ms. Hollands* and how she got her one-in-a-million break in the music biz.

Response was great to the *Boomerang's Blowout* sponsored by Thrust. *Psycho Tribe*, *Cast of Nasties* and *Jeteye* cranked it out for a club bursting at the seams. Thanks to everyone who came out to party with us and congratulations to *Ray* from the *Strutter* entourage for winning a brand new guitar courtesy of Thrust and *Thoroughbred*.

This month, Thrust invites you out for a night of partying and cranking rock and roll. The place to be is at *Bodytalk* at 49th St and Park Blvd. in *Pinellas Park*. Local bands *Jeteye* and *Intice* will open the show on **February 25** for *Lonestar Recording Artists*, *Bang Bang*. The band will be flying in from Texas to rock Tampa Bay. This is sure to be the hottest show in February so get your tickets early.

Thrust welcomes the return of 98 Rock into the competitive rock radio market. With new program director, *Greg Mull* from *K-Rock* in *Ft. Myers*, this town should start kicking on the air. Thankfully, Tampa now has a choice from *Bob Segar* and *Supertramp*. Yeah, it's about time. By the way, how did 95

YNF end up being the sponsor of the *Kenny Rogers* show at the *Suncoast Dome*. Only *Russ Albums* and *Fez* know for sure. Be sure to listen to 98 for the latest in Thrust information each month.

Thrust would also like to rewelcme *Bill Templeton* and *Music Players* back to the streets of Tampa. Bi-weekly entertainment coverage is back—the way it was meant to be. Good luck Bill and watch your garbage can!

Local news to look out for in the upcoming months include *Savatage* and *Julliet*. *Gutter Ballet*, the killer new *Savatage* release is now available. Pick it up everywhere. The band just left for Europe to play with *King Diamond* for 3 weeks. The *Savatagers* will be back in town in March so look for 'em! Also, remember *Julliet*, who went to Hollywood to find fame and fortune? *Enigma Records* signed the band and their debut album will hit the streets sometime in March. The hometown boys will be touring Florida so keep your eyes peeled for details.

Last month's issue was picked up as soon as it hit the street. If you are having trouble finding Thrust, call (813) 577-3366 and we will point you towards the distribution point nearest you. Thanks for all the great feedback, Florida. Later!!

Chris

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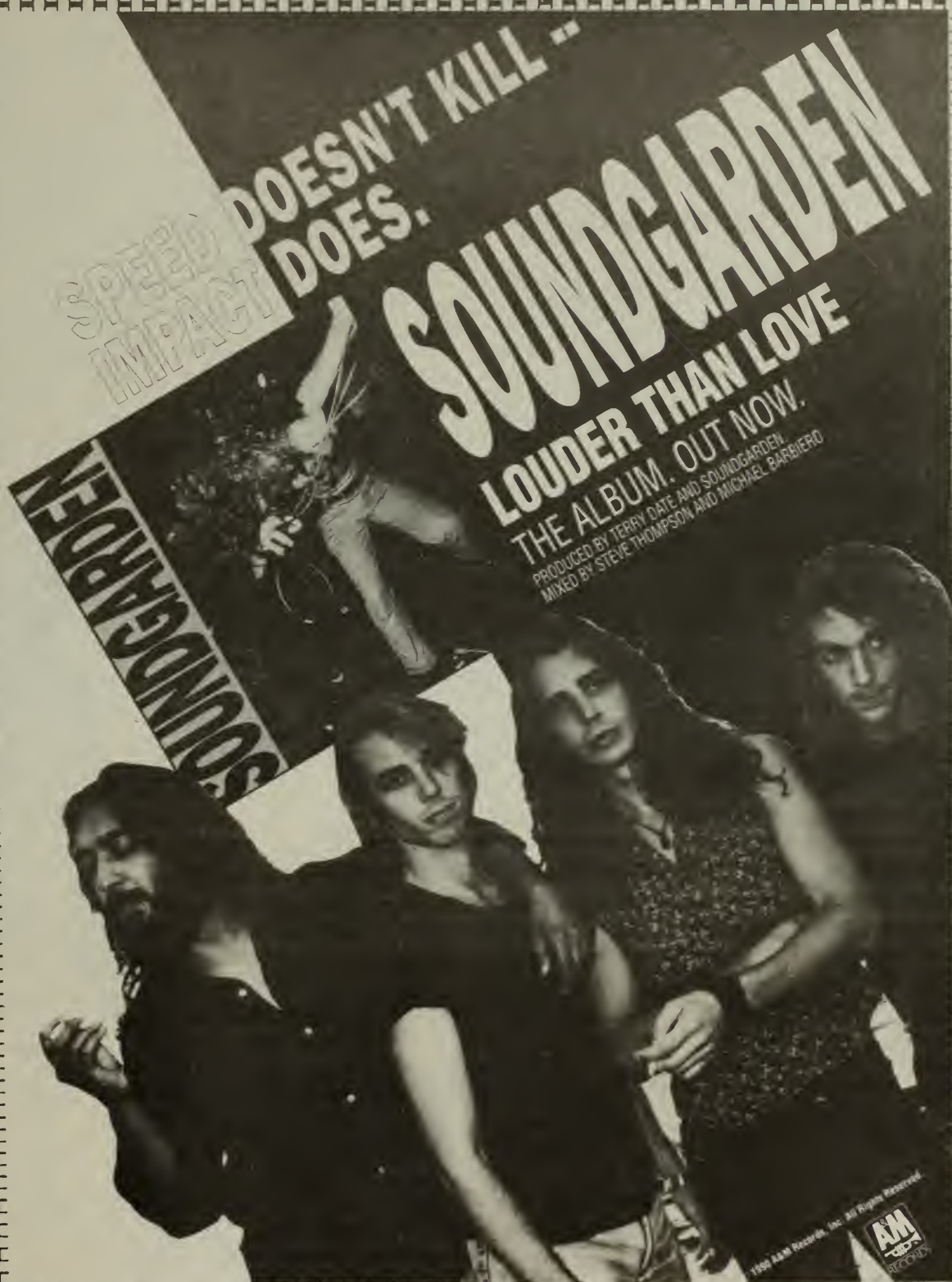
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Exploration X

To Explore New Worlds

The quest for the unknown has always been a primordial urge in humankind. Without it, civilization would not exist and we'd all still be sitting in caves. Such is the case with music. When a band is willing to take chances and venture off into the dark tunnel of the industry, special things have been known to happen. Here in Tampa Bay is a young, fresh band whose goal is simple: to explore musical creation. Known simply as Exploration X, this band consists of Michael Schriver (vocals), Brian Schriver (guitars), Pete Papangelou (keyboards), Joe Porter (bass), and John Martin (drums). Check it out while they check it in as Tampa's progressive band of the new decade.

THRUST: We're here with Exploration X. OK guys, lets get some demographics. Who met whom? How did the band start?

BRIAN: He met me and I met him and...

THRUST: That will work well on tape!

BRIAN: Well, I met Pete first. Wait, that's a lie. I met my brother Mike first but Pete and I started the band. Mike came home from college and hooked up with us. We then met Joe through an ex-member who John eventually replaced.

JOE: He's still alive. We didn't kill him.

THRUST: No satanic rituals to make your claim to the music crown?

BRIAN: We sacrificed him and had to get a new drummer.

PETE: We put John on a wooden platform and had a lightning bolt going way up in the sky.

JOHN: Wanna see my knobs?!

THRUST: I'll pass on that one.

MIKE: He had the knobs removed but he does have scars.

PETE: Well, we're basically one unit, we're gonna be one unit and we're Exploration X.

THRUST: With the current line-up, is there a group cohesiveness which was not there with your last drummer?

MIKE: Yeah, there's no doubt. Before, there was a glitch in the machine. Now, we still have our problems but there's still a magic there.

BRIAN: Yeah, our machine's here. All we have to do is oil it up.

PETE: Since day one we got together wrote our first song, we had no doubts that this is it. We're gonna go all the way to the top and we're not going to stop.

THRUST: Are you guys just bandmates or are you good friends? Do you hang out together?

MIKE: Yeah, we hang out together quite a bit. We're together all the time playing and after practice we hang out together too.

BRIAN: But, we don't do anything more



hardcore than kiddy pom.

PETE: Not together

BRIAN: Yeah, I don't know what anyone here does individually. I do puppy porn! (Laughter)

THRUST: Is there a leader of the band or are you all equals? Does everyone beat on one person?

BRIAN: I guess everyone beats up on everyone as in any band. I mean the leader is the lead singer. He's the front man. He's the one who stands out in front of us.

THRUST: Since Mike has been to college, does he use big words to try and get you to do things?

JOE: Yeah!

THRUST: Words with 12 syllables?

PETE: He usually just says, "Move this amplifier!"

BRIAN: There's a leader but no one listens.

THRUST: Total anarchy?

MIKE: It's worth it man, it keeps your life exciting.

THRUST: Let's talk about your EP which was recorded locally at Panda Studios. What events led up to the production of *Image of Passion*.

MIKE: When we decided to record, we wanted to take a shot at some labels to see how our music was received by the industry. It's amazing to me. I never expected anything that came out of what we did. Even in the studio, it was surprising. We hadn't had much time out of our practice studio. We were apprehensive, but it worked out great!

BRIAN: I remember a year ago we were all talking about the future and someone said, "If we do this right, we can be talking to the labels in a year". And here we are accomplishing that goal. We set some goals and we've achieved every one and then some. They were all pretty ridiculous goals but things are moving really quickly and smooth. It's pretty cool.

PETE: We never settled for second best. We never let up; we always did our best.

All Exploration Photos by Osborne

BRIAN: Yeah, it's a constant thing. If things are going good for you and you stop working hard, you're stupid. The time to work hard is when things are going good.

THRUST: Who wrote the EP songs?

MIKE: We write as a team, man!

BRIAN: Everyone plays what they play.

MIKE: It's a team effort. Usually I come up with the lyrics or the rest of the band comes up with the music and then you just add the other half and work from there. Sometimes it's a long process.

BRIAN: Well, it's up in the air. It's been different every time.

PETE: We've fought over five note sections of songs. It's because the song has to be a certain way. It's meant to be that way. We're going to argue and fight till it's perfect.

THRUST: Did you know the exact four songs that you were going into the studio with?

MIKE: We had a lot of songs to choose from. In fact, there were arguments over that too. We knew what we wanted to record but there was a lot to choose from.

THRUST: The four songs on the EP are "Black Monkey Bites," "Mama Don't Cry," "House Without A Door," and "Freedom of Fear." Let's examine each song.

MIKE: BMB is a song about drug addiction and the things that go with that. It's a real serious, mysterious song and that's what the band is like most of the time. We have two sides. One real aggressive, out-going side and then we have the side that stops and makes you think. We explore music so we like to be different all the time. That's what our name means. "Freedom of Fear" is about a death in our family. That's a real important song to us because of all the things that happened to us during that time. "House Without a Door" was the last song that was written before we went into the studio.

BRIAN: It was really fresh in our minds so it was like one of our favorite songs. Something that bothers me a lot is the fact that we have a lot of people listening to our EP and it only has four of our songs on it. We've got a lot of new material that I think blows the tape away. It's like, only letting people hear what you did a long time ago. I know we have hotter material for everyone to hear.

MIKE: We're a young band. Everyone is seeing the raw Exploration X. I'd say we work as hard as any band. In fact, I know a lot of local bands and I can tell you why they're where they are. They're not as serious and don't work as hard. I mean, we have big goals and we're going for them balls out.

THRUST: Not all of your songs come



from personal experience. Where else do you find the material for the songs?

PETE: Well, Mike wrote the lyrics for BMB and when I read them, they were poetry. Poetry is designed to make you feel what a person's feeling. You see what the person's feeling, what his emotions were and when I read it, it was like, hey, this song is mysterious. It was sad, in a way, it was very tough... very street.

MIKE: When I wrote the lyrics to that song, I heard a story from a friend about a girl that was addicted to heroin and I made up this little scenario in my mind and the words came out. She doesn't know whether to end her life or to keep on living in the hell that she's in.

PETE: The band looked over the lyrics and we put the music in. We fit the mood. What we then formed is now music. Not only do the lyrics describe the scenario but so does the music in a sense. Now you can feel the music and feel the tension and the drama and you can listen to the words and understand.

MIKE: We like to deal with emotion. That is the most important aspect of music. The greatest music is the stuff that makes you feel.

PETE: The one that has spirit.

BRIAN: We're a band that has a lot of anger, a lot of passion and a lot of sorrow.

PETE: Lot of aggression.

BRIAN: Lot of progression.

THRUST: Exploration X has been labeled as the music of the 90's. How does music as an emotion fit into this evolution and what part will the band take in this?

MIKE: I can see the progression. There are artists like Tracy Chapman who have gone completely back to an acoustical format. That's because people want to hear the trueness of the person or band and what they have to say—kind of the way Bob Dylan used to be. There's some stuff that's hitting the Top 40 now that's completely for the money and it's obvious. I think that's gonna die out. I really don't think these people are going to stick around. I can't see how. Good music is true to the heart. That's the way it's going to be in the future.

PETE: Labeling things as "The 90's" isn't correct, but you can tell that we're young, we're of this generation and all of us are very open-minded by the music we listen to. From Sting to Metallica to the Red Hot Chili Pepper's to Anthrax ... everything.

MIKE: When you can reach the amount of people that you can in music today, you've got an opportunity to say something. You can make a difference in the world somehow. Whether it be in your sphere or in the rest of the world. You've got to use it and that's the way I think the 90's are going to change. I

don't know if you can label us a band of the 90's though.

THRUST: Does the band have varied influences?

MIKE: By far. We listen to everything. Joe likes jazz, Pete likes Metallica and Megadeath, we all do.

PETE: Yeah man, I'll be in a pit in no time. (Laughs)

THRUST: OK, on to the Twilight Zone question. On stage, does an energy transcend the input of the band as a whole?

MIKE: It's weird because when we're all writing together, sometimes I think, "There's more here than just what I'm doing." There's things that happen where you don't know where it comes from ... but it does. I'm not doing it on purpose but it's meant to be. There's a lot of destiny in things. Whether it's us collectively or some other force, I'm not sure. We work with it and let it follow its own path.

THRUST: Are you ready with enough songs to do a feature length album?

MIKE: Yeah, big time.

THRUST: What are some of the hot songs that we can be looking forward to?

BRIAN: "Am I The One," "Follow Me," Sex on the Beach," which has received a great response live. It's not about sex on the beach, though. "Am I The One," is a powerful song, possibly our strongest song. It's about a guy who was thrown in jail for twenty years for killing his family and he didn't do it.

THRUST: Locally and regionally, people have been getting excited about the band. What's happening nationally?

MIKE: We get fan letters from all over and several major labels are currently looking at the band so we hope the national end of things is really going to take off in this new year. Things are coming together from long range.

THRUST: The band is young, fresh and hot. Your energy is unparalleled. What will you do if it takes two years to get a major signing? What if it takes five?

BRIAN: What if it does?!

MIKE: The band is ready. It's not a question of how to us. It's a question of when.

THRUST: Is the band hungry enough and dedicated enough to ride out the storm.

BRIAN: Even if we don't get signed to a major label, we'll continue doing what we're doing—playing music. That's what we want to do.



THRUST: Does anyone ever have second thoughts?

Whole Band: No way. This is it!

THRUST: Is Exploration X a studio band or a live band?

MIKE: Both! When we first got together we worked only in the studio but then we started to write with a live show perspective. It comes out both ways.

PETE: Music has two sides. You can take a song and make it a studio song with extras, effects, etc. so that it is technically perfect. You can take the same song and transform it so that it is a live song and it can come off completely different within another environment.

THRUST: Are you ready to get out on the road to get your product in front of everyone.

MIKE: Definitely, we love being on the stage. We're energetic and vibrant and love to be in front of people.

THRUST: Describe your current audience and is that the audience you want to keep while you mature as a band?

BRIAN: The crowd is cool but they don't listen to the message. They're just getting out there for their own reasons.

MIKE: I disagree with that. Our crowd is real cool. The people that I talk to listen. The first time someone sees us, they can't pay too much attention because they've never heard our music before. They start to listen to our message after the novelty of the performance has worn off. I'd like to take what we have and keep going.

BRIAN: I just wish people would listen a little harder.

Our audience is real varied. I see long hair people at our shows. I see intellectual people at our shows.

THRUST: How about long-hair intellectuals?

PETE: I don't know about that. I used to be a long-hair intellectual! I cut my hair and got dumb.

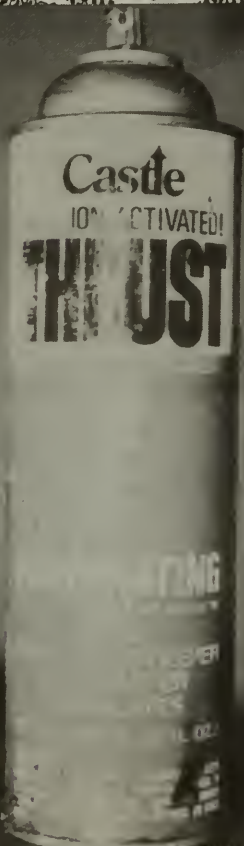
MIKE: Our audience varies so much because our music is so unique. When we pick up people, it's because they like our music, not because we sound like this band or that band. We are ourselves.

PETE: You can feel the emotion in our music and emotion transcends age or race.

THRUST: Let's wrap it up, gentlemen! What are the immediate plans for the band?

MIKE: We're going to play selective gigs around town, some of them as showcases for major labels and continue what we're doing—exploring music.

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Anacrusis

Accent on the Edge

It's late and you're in a desperate part of the city. The alley seems ominous and desolate and somehow, you know you're not alone. Wrong place at the wrong time. You turn a corner and suddenly realize you're being followed. Your pace quickens but so do theirs. Another corner and... dead end. You look for a way out but there's no apparent escape. In desperation you try an accessible door. You walk through, into... The Land of Oz????!! Yes! In color, the whole deal. Meet Anacrusis. From the ashes of the thrash/death/kill/maim forces that attacked the music scene in years recent, a refreshing young band has reared its not-so-ugly-head. Entereth Anacrusis, a technical word applied to music theory meaning the accented beat in a piece of music or the accented word in a poem or lyric. Unique?

Composed of guitarist/intellectual Kevin Heidbreder, guitarist/vocalist Kenn Nardi, bassist John Emery and drummer Mike Owen, this Missouri based foursome seems bent (hell or otherwise) on bringing variation to the art. "We had a comment from an interviewer yesterday," guitarist Heidbreder comments, "...who said, 'After reading your lyrics, you guys sound too happy to be the right band.' We get a charge out of that. Sure, we have some slow stuff that's heavy and grinding but that doesn't make us a death-metal band. We're not death-metal and we're not satanic." Possibly... Life-metal??? Hmm... "It's difficult to label this band." Isn't that what they all say, Kev? "If you want to put us under a general label, it's definitely going to be metal. But there's a lot of versatility going on here." See what I mean about going from the desperation of a dark alley to the Land of Oz?

An advance tape of Anacrusis'

stateside debut, received at the offices of Thrust, seemed to confirm Mr. Heidbreder's notions. Simply titled *Reason*, the Metal Blades Records release aggressively flashes a mirage of power riffs past you while vocalist Nardi assaults your inner ear. The styles induced by this Jekyll and Hyde screamer effectively blends the styles of Metal Church and... Donovan? Yup. Speaking for the absent singer, Kevin notes that, "What Kenn does with the vocals is to accentuate the emotion of the the song. Instead of using one particular style all the time, he'll use it tastefully. Sometimes what we'll do is use the vocals in contrast with the music." How? "There may be a total thrash speed part and he'll use a soft, clean vocal. Or the reverse. A scream out of nowhere."

On a five day, \$1200 budget, (not to mention a four-track recorder that devoured their initial master), Anacrusis

put enough fresh, hungry aggression onto their "Annihilation Complete" demo to reap the pleasantries of some notoriously critical rock hacks. In 1988, the Metal Forces Readers Poll hailed the band as *top-dogs* in their demo-division while Kerrang's Paul Miller toasted the boys as "...one of the hottest properties from the States." The Ana's follow up "Suffering Hour", on Britain's Axis label, garnered attention enough to get Metal Blade on the band's side for their present efforts on 'Reason'.

But what of this business of being from the un-hotbed area of St. Louis, Missouri? "A lot of people seem to say that," Heidbreder proclaims with a slight attitude. "In my opinion, there's not one particular place where this type of music should come from." A point well taken.

Anacrusis, for those of you that may have missed the underlying theme,

are different from the typical thrash heap. They think. And they encourage you to take advantage of your cerebral qualities. Their down-to-earth intellects convey the message without getting lost in egocentric analogies. "We try to write about things that might be on a personal level with the listener. Things that we've gone through collectively or individually. We question things. If you don't question, you get no answers."

On the emotional track, "Stop Me" the band takes a personal look at the pains of growing up in a not-so-perfect world. "When you're a kid you look at the world through innocent eyes. Anything you believe in is real because there's nothing telling you it's not." Speaking from experience, Kevin expands, "Once you get older, the illusion starts to dissipate and the bubble bursts. You have to face reality. It's about losing that innocence."

When asked if the thrash scene in general has peaked, the Anacrusis speedster perks up. "That's a question that I love to answer because I've seen this music scene change dramatically. It started out with bands like Metallica and Slayer and everyone was eating them up. The problem was that bands were trying to take the successful formulas of those bands" Point being: "If I want to hear Slayer, I don't want to hear Joe X down the street. I want Slayer." Joe X, look out.

Presently, Anacrusis sit at the drawing table, mapping out plans for taking their unique brand of thrash realism into the streets. No doubt, this is where they will attract their crowd. In the real world.

Before these readers turn the page, anything to add Kev? "We want to express to people to keep an open mind. Not only when listening to us, but when listening to anything. It's real important to check things out. You may be surprised." Pleasantly.



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POP RECORDS

by Stiff



The alternative feature this month features local punk band, Psycho Tribe. With a loyal local following and the experience of opening up for many major bands in the area, Psycho Tribe is a band whose time is near. Thrust sent ace correspondent, The Great American Stiff out to the beautiful Largo for this up to the second look at the most underrated band in America. Enjoy!

STIFF: So who are you guys?

P TRIBE: Craig-Drums
Mild Bill: Vocals
Frank-Guitar
Wild Bill-Bass-

STIFF: You used to play the Red Rose Pub when that place was going.

P TRIBE: Yeah, it was the only place we could get a gig at.

FRANK: I thought I played guitar at that time. We were a real punk band because we didn't know how to play. We were around 18 and heavy into Johnny Thunders and the Heartbreakers. If you can't play "Do You Love Me" you might as well play the accordion, so it was easy for us to play that kind of shit. Plus, we loved it.

MILD BILL: We still do!

STIFF: You seem to be caught in the middle. You're not hard-core punk which draws pretty well around here. You seem more like post-punk. Do you have a problem drawing an audience?

P TRIBE: Off on on. It's hot and cold. One day we'll strike it rich and everybody likes us. The next day they don't understand. I think people don't know what to think of us around here. They don't know whether to pigeon hole us with heavy

metal coz' some people have dared to call us that. We're heavier then metal.

STIFF: You have some vinyl out. Is it an EP or an LP?

P TRIBE: It's a trainer.

STIFF: Have you got more on the way?

P TRIBE: Hopefully, this year we'll have something new on the shelves.

STIFF: Will it be on Pop Records?

P TRIBE: Hopefully not if we can help it!

STIFF: How was your relationship with Pop Records?

P TRIBE: It went alright but we were like a guinea pig for them. Pop Records really hadn't done anything except for their pop compilation disks and the woodies record. We were the band that put them on the map. We were the first band in the area to get on the CMJ charts. We broke the

top 100. What happened then basically was we weren't promoted very well. We were on the charts for two weeks then nowhere. They had their hearts in the right place but they're just not big enough yet. They're a very small label.

STIFF: Who distributes Pop Records?

P TRIBE: For our record it was *Important* and *Dutch East Indy*. Other than that it was like they were doing us a big favor and they'd take about 100 LPs saying, "We'll get rid of them for you." They sold 100 of them right off the bat in Europe. (Laughing) I think we did better over there than we did here.

STIFF: How many were pressed?

P TRIBE: 3000 all together. Steve's still got 8 boxes in his garage. He's using them as jacks to hold his car up.

STIFF: Did you tour for the record?



P TRIBE: We made it as far north as New York City and as far west as Austin. We're going back to Austin this summer. We mainly do weekend shows in Alabama, Miami, Tallahassee and the like. We want to tour. But when we ask our record company, they go "What, you want to tour? Can't you do that by yourselves?" We have to call up clubs and pretend to be the band's manager.

STIFF: Who's your favorite local band?

P TRIBE: Well, it used to be The Wankers. We liked them back when they were fat and partied. We don't mean to be sarcastic, but Parade in Paris is pretty much one of our idols now. We really have no favorite bands now. It's gotten lame. All the bands are lame, the scene is lame, we sometimes go out and do lame shows ourselves. They're closing everything down and then people pound on groups for trying to get out of here. They act like you're being a traitor but this area has never done a thing for us. You go out and play a club and eight people show up. We get squat for a bar tab and end up owing the bar money.

STIFF: Would you guys ever consider re-locating to get a bigger audience?

P TRIBE: Well, not Atlanta or Nashville. The way a lot of these back-ass fuques do. Only as a last resort, after the next album comes out and a couple of tours, but if we do we'll go to either New York or Berlin.

STIFF: So do you have songs already done and ready for an album?

P TRIBE: Yeah, we have a studio that we did our work in that footed the bill for the whole record with the agreement that they would try to get us signed to a major label. All of the contacts so far have been

a wash. They don't want us for this or that reason. We've had some response from the big labels but basically it's like "Interesting, but...". In fact, we've had the eleven songs recorded for a year. So now we have a whole new album worth of material to do. When we released *Wendy I'm Home* those were all old songs too. We're thinking about going into the studio and brushing up those we like and tossing the ones we don't want and replace them with new work.

STIFF: It must have been a bitch trying to get a label because Killing Joke doesn't even have one!

P TRIBE: That's a mystery to us. We got the single "80" in 1983 thinking this will be the song to put them over the edge. This is the one. It hasn't happened so who knows? That's what our music is like too with the intensity. That's why we like them so much. They're just over the edge and they sound like no one else. If they can't get a label, it's really frustrating, I mean you lie in bed in the middle of the night thinking, "God, am I wasting my time?" The only thing that saved us is we've never gone to New York and said, "OK, this is it. We'll either stay and play or we'll quit." We may not be the most popular group around here but I don't think there's anyone more dedicated than we are. Some people might think our music is too wierd. Some groups try to do something, just for the sake of being different. Look at that group The Pale. I think any idiot can do that shit!

STIFF: Would you ever consider lightening up your music just to make it more accessible?

P TRIBE: Fuck no! If anything, we think

our sound is going in a more uncommercial direction. I think our dream is to play in front of nobody. We are getting more experimental with sounds and rhythms. We're an art band. We graduated to being an art fag band. (Laughs).

STIFF: So what kinds of bands interest you now?

P TRIBE: We like Ministry. They're not like Skinny Puppy. They're just intense. We also like Dinosaur Junior" and Pop Will Eat Itself.

Stiff: I saw them at Masquerade. I didn't like them too much.

P TRIBE: With them, they're great in the studio but I don't see how they can pull it off live. Some of us like Danzig.

P TRIBE: I'll go see The Ramones 100 times if they come and Killing Joke every time they come.

STIFF: Who are some of the coolest bands you've opened up for?

P TRIBE: The Ramones, Social Distortion, Husker Dü, Concrete Blonde, Dead Milkmen in Miami. That was a real good show. We were supposed to play with New Model Army. But Amazing Grace wouldn't let us use their gear. 7 Seconds all of them about twice. It's kind of a drag opening. People think of you as just the local opening group.

STIFF: So how long have you been around?

FRANK: I started the band in the Summer of 1981 and the next year Mild Bill came along.

(Somehow at this point, the conversation starts rolling along to dogs and shit and the hat expressed for the dog at the practice

garage which they promised to let us look at later for money. We found out that Snooky has a taste for cat shit and enjoys being picked up by the tail cause when he's sat back down, the little red thing pops out. Two dogs locking up keep these dudes laughing. Well, back to reality)

STIFF: Do you guys think this area will have a thriving scene like Seattle with Sub Pop Records right now?

P TRIBE: Well the bands are out there from A to Z but it's the audience; they always have an excuse. They don't want to go to Tampa if they live in St Pete or visa versa. Get out there and make a scene happen. It just a bunch of bullshit and before they know it, all the bands will leave and we'll laugh.

STIFF: Then there'd be nothing but millions of glam bands!

P TRIBE: Well, that's exactly what they'd fuckin' deserve. Come out and support what you supposedly like! We don't like cutting down other bands, but it seems to be the thing to do. That glam band shit it's all just the same. You have to go up to these bands and ask them, "Have you ever heard of the NY Dolls?" The answer is a blank look and "Who are they?" I mean they look like the Dolls did in '72 and it's not even heavy metal they're playing. Real heavy metal is like The Stooges. But these guys look like New Kids on the Block with long hair and make-up. They're a few good metal bands like "Motorhead and Metallica" but these guys are just jumping on the bandwagon. If we had to pick the best heavy metal band, it would be Jane's Addiction.

STIFF: How do you feel about the new Led Zeppelin Station?

P TRIBE: Isn't that a kick in the ass? It's the only way this area can get any attention. We couldn't believe that when we first heard it (Cracking up laughing). How about a 24 hour a day Cream Station.

(At this point again the topic fades. Jokes are told and more beers are popped.)

STIFF: What's your opinion on the straight-edge movement?

P TRIBE: We say fair enough they don't drink, smoke, swear or fuck. But they have no compulsion against going out and beating on minorities. Maybe they should try to use their raging hormones for something constructive. Lighten up. Have a little fun.

(Somehow while on the subject of minorities, Mild Bill brings up a story which had the whole room in hysterics. So here it is in its entirety. Names may have been changed to protect the innocent. Then again they might not have.)

MILD BILL: We all come from this neighborhood (indicating residential area in Largo) and this kid Chin from Vietnam came into the area. He said he was some bad-ass Karate Kid but his arms were about this big around (indicating golf club). He was fresh off the boat. So my brother's friend Russell, being the great humanitarian that he is, let him sleep under the van for about a week. So one day Russell comes over and asks Rick, "Have you seen that CS Chin?" So Rick goes, "Not in a couple of days." And Russell goes "That Fuckin' Chin ate

my dog. I'm after him. He ate it." Well, we never saw this kid again or the dog. That's the only encounter I've ever had with a Vietnamese person and other than that, I love them to death. I'd like to invite one over for dinner.

(At this point, more dog jokes are exchanged!)

MILD BILL: I don't know what this has to do with anything you are trying to write about.

P TRIBE: It's important and makes for good copy

STIFF: Damn right it's important!

MILD BILL: It was important to Chin—he got a good meal out of it. A hot meal.

P TRIBE: Kind or greasy and grisly. It was an old dog. Old dog—not good dog.

(More dog jokes and more beers in which Tim discusses ways to involve the dog in a group photo. Finally, an agreement is reached. No boring photos holding guitars, just dog butts)

STIFF: What's the best place to play around here?

P TRIBE: (resounding) Jannus Landing

STIFF: What do you think about the three old people who forced it to be shut down?

P TRIBE: We'd like to meet them; have them over for dinner. I'll tell you what's louder—the top 40 bands in the pier.

STIFF: Well Bay Plaza owns the pier so that will never be shut down.

P TRIBE: The problem is they want that land. Jannus Landing was their main obstacle. It's the only thing around here

making any money. They knew they'd have a hard time getting it to close so they trumped up some stupid ordinance. Now that the kids have no place to go. We hope they all run around terrorizing those people.

STIFF: I would encourage anyone that lives in St Pete to complain about noise. I don't care if it's 12 year old girls in a marching band. It's a noise violation. Call the cops! What about the Grand Prix?

P TRIBE: That's too damn noisy. Yeah, that's the problem with this town. We were down in St. Pete and heard these tourists talking about what a great thing Baby Shamu is. The best thing about it was that commercial where the mother shit it out (laughter). That's like shitting a water melon, imagine that. And that whale was looking real stoked too. Did you notice how they had to get it away because she was about to eat it. I was ready to call the TV station to say I was eating or my 4 year old son just saw that and now he's asking where babies come from.

STIFF: Where's the worse place you've played around here?

P TRIBE: Sunset Club, no wait a minute El Gordos. No, that's going to require some definite thinking. The Generic Club in 2 inches of water when the toilets backed up. Shit was floating by so we scooped it up with our shoes and showed it to the manager.

STIFF: What do you guys think of the skinheads now?

MILD BILL: Well, the last time we opened for 7 seconds they were calling me

a nigger and I thought, "Great, if that's what it takes for you guys to hate me and stay away than that's what I am."

P TRIBE: We have no time for that.

STIFF: Was the band on the Tampa Smokes Album?

P TRIBE: Yes, both of them.

STIFF: Compared to the other bands out there, you sound more hard and driving. Were you asked to tone it down at all?

P TRIBE: Hell no. Pop Records love us and said whatever we wanted to do was cool. The only thing is the song we did on the second album. We hate it now. We don't even do it anymore. The funny thing is the album was sent to some critic dude who said we were like the Cult turning into a worse Zeppelin. Which to us was a perfect review. What more could you ask from a band from Largo? (Laughter)

STIFF: Is it really competitive around here among the progressive bands?

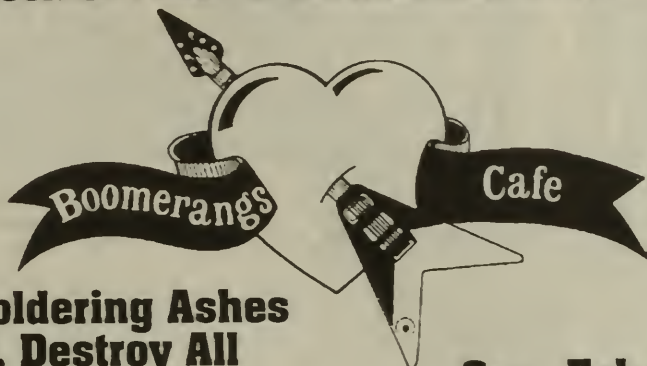
P TRIBE: There's only been one group in the area. They'd get ticked when they had to open for us. But we said fine, if you want us to play first we will. We don't care. We'll let you try to top us. What we'd really like to do is go to Tampa and play a Heavy Metal Bar like the Volley or Rock-it Club just to see what the audience reaction would be. We think if you got that crowd riled up enough they might do something. Throw bottles at us! We'll throw them right back. They might even run to the bathroom to fix their hair and then we'd have that empty venue we always dreamed about. I mean, think of the acoustics.



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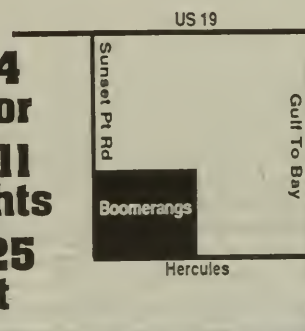
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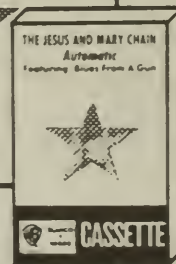
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King's X

Courtship of the Mind



King's X is not, or ever will be, your typical band.

Once in a multi-colored moon comes along a group of individuals that desire simply, to play music. To create. Their goals and desires are not clouded by the music biz monsters of monetary gain, marketable appeal and the pressures to conform. They play what they do because it is there. It is there in the deepest part of themselves and expressing that feeling means taking it one step closer. King's X is that band.

With the release of their second album, *Gretchen Goes To Nebraska*, the trio of Doug Pinnick (bassist, lead vocals), Ty Tabor (guitarist, vocals) and Jerry Gaskill (drums, vocals), have reached a higher ground. Beyond this book's cover lies a solid foundation of soulful, three-part harmonies, funkified rhythms and classical musicianship. With everything coated in a tasteful blend of nostalgia, the visions from yesteryear are there with a vicious presense. If a dream were accompanied by a soundtrack, this would be it.

Listening to King's X is an experience. They are a refreshing change in a crowded world of cliché-ridden innuendos. They are an exception to every rule. They are real.

DJ Justice: A lot of people may have the impression that King's X is a fairly new band. That isn't the case is it?

Doug Pinnick: No. We've been together for 9 years.

DJ: How did it all begin?

Doug: We all met at a college town in Missouri. We started out playing original music, the stuff we're doing now, and we couldn't get work. None of us had regular jobs, so to survive we started doing cover tunes. We did that for awhile and still didn't get anywhere because that's not where we wanted to go. So, we went down to Texas. About a year later we met Sam Taylor (King's X manager/co-producer/mentor/musician). We had been mixed up from listening to record companies and trying to be what they wanted us to be and Sam just said, 'Do it your way.' So we did. He helped us to get back to our roots. That's where King's X was born.

DJ: Houston would seem an unlikely place for you to originate from. Was the music scene there supporting?

Doug: The music scene was not supporting at all. We played for about 6 months and just quit playing. Sam said, 'Forget this. We're going to get a record deal.' So we locked ourselves away and started concentrating on a demo. That's where Johnny Z (Gretchen's executive producer) came into the picture. A friend of mine sent him a tape. It seemed almost overnite even though it wasn't.

DJ: Your first album received mixed reviews with a lot of respectable recognition. Could you tell me about the progression from *Out Of The Silent Planet* to *Gretchen*?

Doug: Actually, we don't know how they differ. I mean, people tell me all these things about it being different. It's like, we're so close to it and it's so close to our hearts that we cannot evaluate it. I've tried to step outside and see what it is that people get out of this and I don't get it. I really don't. The only difference between the two is that it's a year later and we've grown as people.

DJ: It seems like with the title of the album, the cover art, the Gretchen story and the music, that everything pulls together to achieve a definite feeling about things. Would you consider this a conceptual album?

Doug: Neither album is conceptual. The thing is, the three of us were really one about the way we felt towards life in general. I think because of that there's always this underlying theme that goes through our music. I mean, we're just three people trying to figure out why we're here and where we're going and what's the best way to get there. A lot of our lyrics end up sounding like hope within hopelessness, all at the same time. Everything's a mess but we can still pull through. It's not going to work for everybody but the individual can figure out his own way and make ends meet if he tries.

DJ: How does it feel to be doing what you're doing at a time when being cliché is readily accepted?

Doug: At this point in my life it feels really good because we never fit in. Never. We tried for years to fit in and follow the crowd. We gave up and said, 'Let's just do it our way.' We're at a point in history where it's time for a change and I think we're really lucky to be a part of that change.

DJ: Would you mind discussing a few of the tracks off of *Gretchen Goes To Nebraska*?

Doug: Not at all.

DJ: "Everybody Knows a Little Bit of Something.." Does that one speak for itself?

Doug: It's two fold actually. There's a lot of people that want to tell you that *this* is the way it is and they think that they have the answers. "Criticism without knowledge" is the line that I like because so many people criticize but they don't know the facts.

DJ: "The Mission" takes a different look at religion.

Doug: We've got a lot of preachers that are doing rotten things to people. They are screwing up peoples minds and a lot of the young kids don't know any better. But then, there are preachers out there that are actually doing the things that Jesus taught them to do; to love people and to help people. There are people in the streets that you'll never hear about who are feeding the hungry and helping the homeless. Those preachers are doing the things that their faith tells them to do. What I'm saying in "The Mission" is, 'Some are true but some do lie.' What we're trying to say in a lot of our songs is think for yourself, make your own decisions. There's good and bad in everything.

DJ: The first single "Over My Head" seems like more of a feeling than anything else.

Doug: It is a feeling. Imagine this little kid, 7 years old, being raised by his great grandmother. O.K.? That's me. I would go to bed at night afraid that something was going to come and get me. I would cover myself up and lay in the corner of the bed half asleep. I remember my grandmother was very religious and lots of times at night I would hear her in bed praying. It made me feel like somebody was there and I could sleep better. There's this old negroe spiritual that says, 'Over my head, I hear music in the air. There must be a God somewhere.' It's an old slave song and I imagined her singing that because she was born in 1888 and her mother was a slave. Those kinds of things went on in my family, so I just put it all together.

DJ: There doesn't seem to have been much focus on the fact that you're a three-piece band. Did that just fall into place naturally?

Doug: There was four of us and he quit. Then we got another guitarist, then he quit. This is way back in Missouri. They said, 'You guys are a three-piece and you'll always be a three-piece.' We didn't know it at the time until they all left. We started rehearsing and began to realize that *this* was the group. We were the three that communicated with each other best.

DJ: When did you realize how effective the three-part harmonies were?

Doug: We didn't start the three-part harmonies until we met Sam. He just said, 'You guys can all sing. Let's do it.' My desire had always been to be in a group where everybody sang. One of my favorite groups is Sly and The Family Stone.

DJ: Being so diverse, I'm sure a lot of people would be curious about your other influences. What are

some of the things that you've absorbed musically that's affected your playing today?

Doug: I'm a musicoholic. I've got like 4,000 albums, boxes of cassettes and about 600 C.D.'s. That's all I've ever done is listen to music. The problem with me is that I've absorbed about everything there is rock-n-roll and soul music. From the Chuck Berry era to now. And even jazz and classical. But, it's the rock and soul thing that I loved. It's real hard to pinpoint the influences because there's so many.

DJ: I noticed on the album that the band is credited with production, along with Sam Taylor. What role did Sam play in the studio?

Doug: He is a mirror. He helps us to decide what we want people to see, who we are. He's like a psycho analyst. There's a lot of tug and pull going on and emotions flying around but when we get done the end result is something that everybody loves.

DJ: How do you react to being well received in one part of the country and maybe not so well in another, where the people haven't turned on to King's X quite yet?

Doug: It's a fact of life, so it doesn't even bother me. Everybody's not going to like us. I've prepared myself for that. As far as I'm concerned, I enjoy playing more for 20 or 30 kids that really want to see us than playing for a whole house full of people who could care less, who just came to see us impress them.

DJ: If you were going to sit down and write out the King's X story, how would it go?

Doug: It would be long. We've gone through the same things that everybody else has gone through. We've lived in one house together and fed each other and starved. Now we're at a point where it's happening. We have to see where that takes us and how it changes our lives. It's life to me. It would be a long story. I don't know if I'd ever want to sit down and tackle it.

by DJ Justice



THE GREAT AMERICAN STIFF

Has anyone ever seen the weatherman for WWOR in New Jersey? The man's name is Lloyd Linsey Young and during everyone of his weather shows, which incidentally are not certified by the American Meteorology Association, Lloyd will crouch down and cup his hand to the side of his mouth and give a big HELLOOOO to some couple from Jersey who have been married for a couple of hundred years. Well, I would like to do the same thing to the St. Pete City Counsel. Only, instead of a big hello I would like to make it a big #\$\$#! for their voting to keep the ridiculous noise ordinances. I was watching the noon news after the vote when councilman Griswald lumbered on to the screen and announced the vote, but I could just as well have been watching professional wrestling. I mean this thing acted like he had just defeated the Hulk and was the new champ. He had won. But, in reality, they didn't win anything. The music fans lost a great venue. A viable venue that brought tens of thousands of people into the St. Pete after dark has been rendered ineffective. The only thing in St. Pete that makes money after dark has been shut down. Is that winning? No, it's stupidity. Well, now that I have that off my chest, let's go on to music.

There have been a few good concerts lately, but not really enough (is there ever?) First off, Belching Penquins returned to do one show at Club Detroit. Jeff the bass player has moved on to the greener pastures of California to play with C.O.C. I guess he was back for the holidays. This was a \$5 show that was worth the money. These guys were loud, fast and surprisingly tight, like they hadn't broken up at all. There was also a really good crowd for a Tuesday night. Awake opened and they are a hardcore band to watch. I didn't catch the name of the first band but they were also good. I couldn't think of a better way to spend a Tuesday night. Let's have more hardcore on weeknights at Club Detroit. It beats the hell out of an empty bar. Christian Death also graced us with their presence on January 6 at The Masquerade with Life and Death in support plus one other band that I missed. Supposedly, the first band pierced some guy's nipple onstage and did some other wierd shit. I wish I could have seen it. I really haven't seen anything disgusting since GG Allen played the Harbour Club in the summer. Life and Death were the high point of the evening. Imagine Sisters of Mercy on an overdose of acid. These guys are what Christian Death used to be. They played a 45 minute set and they were a treat. After what seemed like an eternity, Christian Death took the stage. I was expecting something like Alien Sex Fiend who put on a brilliant show in November but this was not the case tonight. Maybe the band has been touring a long time or maybe they're just doing the reunion tour for the bucks. (à la The Who, The Doobie Bros, Ugh!, Starship, I'm getting sick so I'll stop.) Anyway it was uninspired and lackluster but Life and Death made up for it. They are fronted by ex-Impotent Sea Snake bassplayer "13" who is the focal

point of the band. The Rev. Ralph is also in the band, banging away at his piano. He doesn't contribute a lot but goddammit he looks good. Check these guys out. Now on to the biggest show of 1990, so far anyway. The return of Chicago's finest, Ministry. The first time I saw Jourgensen and company was at the London Victory Club with Jourgensen's side band, The Revolting Cocks. It was a good show, not great but good. So the second time I saw them was at Jannus Landing. I wasn't expecting a lot. I was wrong. I was blown away by the intensity. Jourgensen was a madman spitting whisky, ranting and acting like a nuclear explosion. So, I headed to Ybor City with high expectations. I wasn't gonna be left down. The opening band KMFDM impressed me. I hated some of their material early on WMNF and thought they were another generic industrial band. But, if there was ever a band that is better live than on vinyl, this band is living proof. A perfect opening band for The Ministry. The Ministry hit the stage about 9:45 and opened the show with "Breathe" off their new album, *A Mind Is A Terrible Thing To Taste*. There was a fence erected along the front of the stage so it looked like a steal cage wrestling match. It also prevented stage divers. For only having two members in the band, it was great to see that Alan recruited six more for the tour. The intensity level was on 10 for the whole show which mainly drew from the new album. A Pailhead song was thrown in early on and the show closed with my personal favorite "Stigmata" from the album, *The Land of Rape and Honey*. They came back out and played a one song encore. The only bitch I had about the show was that it lasted for one hour. After leaving the Cuban Club, we headed to Caesars to see the Atlanta based band Rotten Gimmick. Upon entering, I witnessed something that will be etched in my brain forever. The Forgotten Apostles. The singer was an Elvis clone. I mean, this guy looked better than the king ever did. Fake sideburns attached to his Elvis shades. An Elvis jumpsuit with elephant bellbottoms. To top it off he even had a fake fat Elvis gut. The band was killer and the singer had the Elvis moves down to a science. Rotten Gimmick played a rousing set showing their early punk roots. The evening was as close to perfect as one can expect from Tampa Bay.

Now, on to the music I received a couple of tapes from local bands. First off is The Grassy Knoll Gunman, a name taken from the Kennedy Assassination in Dallas. This young band shows a lot of promise. The tape they gave me is a live practice tape so the

quality isn't pompous and bloated like Yes, but I don't even consider that R-N-R. The gunmen are the quintessential garage band and are worth seeing live. My favorite songs on the tape are "Go Die" and "The Like Song". The rhythm section is very tight but I especially like the singing. A little more focused in one direction and they will be a force to be reckoned with. Another tape I received has to be the world's first, a surf rap band called The Fresh Young Heroin Addicts. This stuff is hilarious and is studio quality with songs like "Beach Blanket Bullshit" and "Surf My Noots". The lyrics will have Tipper Gore running for her earplugs. The Heroin Addicts consists of 2 white boys, Slinky Sean and Frecky Jer. Major labels take notice. If no talent slob can sell a couple of million records, think of what you can do with these guys.

I also got a tape from the Witch Doctors. This is a fine local band consisting of Jerry Lakus, Rob Goodrich and Beef. The tape has killer guitar and lyrics that explore the dark side of life. Look for this band to be playing out at local alternative venues in the very near future. Local bands send me your tapes and I'll give ya some free publicity.

In my last column, I realized that every band I wrote about in What's Driving My Suburban Neighbors From Hell Crazy was on a major label. Even though I like the LP's a lot, I won't let it happen again. Major corporations have enough money so let's give the indies some credit. From the Toxic Shock label comes a little 7 inch gem called *Noise From Nowhere*. It features four bands annihilating 60's pop classics. House of Large Sizes brutalized the Cher classic, "Half Breed" Sloppy Seconds does a hilarious version of "Candyman" Hullabaloo tackles Deep

Purple's "Highway Star" and finally, the Hickoids do up "Green Acres". This record is great. Everyone should own it.

On a recent trip to LA, I had the pleasure of checking out Pygmy Love Circus. It was one of the high points of the trip. So imagine my surprise when going through the 7" singles at the Record Exchange. I came across this record. PLC are a five piece band with a singer who looks like Blackjack Mulligan. The three songs on this include "King of LA" with a chorus that goes *I am the king of LA/I shot Axl Rose today*. (How could you not like it!?) "Dagwood Killed Blondie" and "Madhouse Clown" This is down and dirty in the gutter R-N-R at its best. Even the back cover shot is great with the singer holding a pig's head on his unit. I also came across the CD buy of the year. All three *Rat Music for Rat People* albums on one CD. This CD has 27 bands on it and is worth the price. Another band that caught my attention is England's Napalm Death. On the cover of the CD there is a sticker with a quote from one of the members of Def Leppard saying how they wanted to sound like the best band in the world and if they didn't they could always sound like Napalm Death. Well, if Def Leppard hated this band then I knew I would like them. The CD is entitled, *From Enslavement to Obliteration* and contains 55-count 'em- 55 songs. To say this band plays fast would be an understatement. They play blistering hardcore with insightful and intelligent lyrics- something one would never expect from Def Leppard.

Well, that's it for this month. If I pissed off any fans of Def Leppard or Yes or any other mall metal band, then good, that means I'm doing the right thing.



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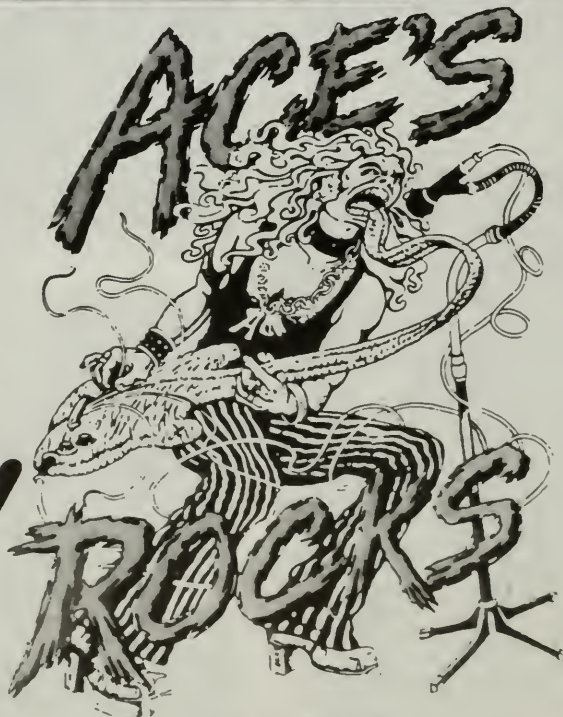
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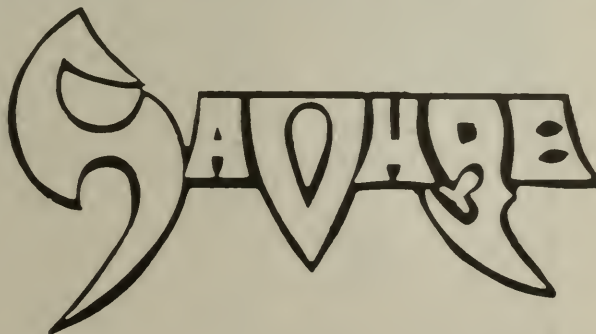
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| Hair Color Distinguishing Marks | Long Many | Brown Hair Big Chin | Brown No Birthmark | Blonde, Booger hang- ing out of left nostril | Brown very tall |
| Fave Videos to Rent | Godfather, Apocalypse Now, and Hitchcock | Faces of Death Dawn of the Dead | I don't have a VCR | Vacation, Naked Gun, Airplane | Porno-sci-fi horror |
| 3 Fave Bands | Pink Floyd, The Doors, Queen | Slayer, Artillery, Metallica | Queensryche, Rush, Iron Maiden | Jethro Tull, OLD Kiss, Awake | Assuck Meat Wagon |
| Top LPS of 80's | Master of Puppets Among The Living NS Penetration Point | Kill em all Reign in Blood | Operation Mindcrime, Killers, Heaven and Hell | Crest of the Knave, No More Color, Electric Sun | Powertrip/Nothing Face/Retaliation |
| Type of Woman You like | Submissive | Ones With an enter- taining personality | Violent | Greasy hair, coffee stained double knits | Groovy |
| Top Football Teams | Raiders, 49ers, The Bucs | Bucs, Steelers, Redskins | Minnesota, Raiders, Houston | Bucs, Vikings, Giants | I hate football |
| Fave Pasttime | Art, Wrestling, Writing | Playing in Europe | Puzzles, games and practicing | working at Silk Greenhouse | Motocross |
| 3 Things You Hate | Closed Minds, Preju- dice, 2 faced people | Liars, Thieves, People with Egos | Mustard, Avacados, Onions | Glam bands, Cat Litter, Dance Music | Slow music Closed minds |
| 3 Things You Like | Rasta, Rap, Love | 60° weather, success, flavor ice | Ceiling Fans, Ash trays and olives | Chunky Soup Paychecks, Budweiser Eromatic Vertigo, Sin Eater, Garden of Temp- tation | Ultrafast music Open minds |
| Top NS Songs | Welcome Wagon, Sin Eater, Powerslam | Welcome Wagon Family Circus | Sunday Comics Eromatic Vertigo, Sin Eater, Indulgance | | Sin Eater Incursion Dementia XXX |
| Fave Books/Mags | William Blake, Pablo Picasso, Hustler | Nintendo Power Kerrang | | Hustler, Guinness World Book, | Motocross Action Dirt Bike |
| A Message for the 90's | Do The Right Thing | Look out for Nasty Savage | Live Day to Day | Penetration | Hold Your breath and wear a radiation suit. |
| Describe Yourself in 3 Words | Bad Muther Fuquer | Ambitious, Adventur- ous, Successful | Typical Thrasher Dude | Really Neat Guy | Neater Than Dave. |



SOUNDGARDEN

Since 1984, Kim Thayil and Chris Cornell have been cultivating a hybrid rock and roll—one spawn from the roots of psychedelia but nurtured in the soil of aggression. Their vision took its name from a sound sculpture made of steel tubing designed to catch the sounds of wind—Sound Garden.

The dark and moody, heavy rhythmic rock of Sound Garden penetrates the American soul. It is a beast of a new color, a band that stands apart from the crowd. Instinctive aggression and power dominate the style of their first A&M release, *Louder Than Love*.

Produced by Terry Date (Mother Love Bone, Fifth Angel, etc.), the songs on the album groove like a stampede. "Loud Love" is a hypnotically dominating song which bleeds with surrealistic feedback. "Big Dumb Sex" peaks with the street level climax of the group's grit-laden, crunchy power production. Yes, this beast is far from tame. The teeth are jagged, the claws are sharp.

Originally a driving force in the Seattle Sub Pop Scene, Sound Garden has broken the restraints of an independent deal and landed their first major success. Although on a major label, Sound Garden's roots are true to the energy of Sub Pop. Jason Everman, bassist of the band, stresses that their move up the music ladder is not commercially inspired. "Anybody that knows anything about Sound Garden knows that we haven't sold out. We simply have more freedom and resources to accomplish our goals!"

Sound Garden's goals are well under control. Leaving their home town of Seattle, the band is undertaking a major 50 states tour that will bring their name, image, and music to the forefront of every city in which they stop. Sound Garden plays The Cuban Club on Feb. 3 with Voivod and The Big F. Your presense is requested.





The Black Cat



• Who's Been Eating My Porridge

So, what do you do when your in jr. high, wear your hair long, paint your nails, (your a guy), want to emulate Gene Simmons, and are too young to go to the local rock clubs to check out the bands? Anyone? Anyone?

If you said "Start your own band" your partially right, but, if you said "Start your own band and play to other deprived young souls!" your absolutely right! And once on that stage with budding young hormones, and groupies-to-be screaming your name, a hip moniker at that, Goldy Rocks (after all, you've discovered bleach!). You decide ...Hey...This IS cool!

A few years later... The boys are a little older and a lot wiser. Though they have had a personel change, instrument switches, and various dye jobs, the influences and initiative have remained the same this kitty found out during a recent chat with bass-tom, Morgan Ashley. Morgan and fellow Goldy's, Stevie Blackwood (vocals), and Darian Stephans (drums) have been busy recording their four song demo tape at Infinity Studios with John Grout engineering. (Why yes...Oh observant one, they ARE lacking a guitarist. See ad this issue and read on!) The release titled "Just Right" is a combination of "pop-metal-dance" oriented ditties. Songs like "She's So Sweet" and "Lonely On A Saturday Night" are catchy, sing along numbers. Though "Just Right" will be available for local distribution, the main intent is to send copies to their fan club. Seems the Goldy's have fans as far away as Australia and Tokyo as well as the U.S. "We just sent out promo shots and newsletters to kids who were looking for pen pals in various rock magazines" explained Morgan "and it just spread, they told two friends, and they told two friends... and so on." Quaint idea... thinks this cat.

The most important thing on these glamsters agenda is to find that just right guitarist. Morgan played the guitar tracks on the tape, but he has decided to stick with the bass. What they're looking for is "someone who is and has always been into this kind of music, not some who sez, Oh ... well I'll play anything". Once they are a foursome they expect things to move rather swiftly. New songs to be written, its all original stuff for these glamour boys, and then theres all those deprived souls...

• Been To The Cinema Lately?

he curtain opened about six months ago for the Cinema 69 and they've been hard at work. Recently playing with Kitty Grinds at Club Detroit. And this cat loves the movies, better yet a musical!

The Cast includes Kym (that boy can sing) LaRoux, Brent Richards and Jason Demers dueling guitarists, Devin G. Grimm on bass and boom tom Michael Saintclair. Its obvious to any cat that the cinema boys put alot of thought, creativity and raw aggressive energy into their music.

Kym's first singing experience occurred when he was five and Barbara Mandell pulled him from the audience to sing "Proud Mary" (what a rocker). With influences

ranging from Iggy Pop to the New York Dolls. Also an influence of Kym and Brent is "Sexual Chocolate" (figure that one out). Cinema 69 is very unique with a stage performance that walks the line between spontaneous and unpredictable, maybe even decadent. But keep in mind young ones that Cinema 69 is not out to change the world, preach any religious, political or subliminal messages.

It seems lately that the Bay Area has received a large injection of original, powerhouse, top quality musicianship pushing its way to be noticed by major labels without having to move to L.A. - and if anyone can break that trend its these guys! Keep a look out for them, this cat predicts a major coup in the works.

• Rumor of the month:

Shes not my girlfriend department?

The all consuming Green eyed monster has been sighted at some Tampa Bay rock clubs lately. It seems to be a 'taint bit dangerous to shower your (male) honey with affection especially if his band happens to be performing that night, sharpen those claws, sisters!!



• I'm no angel

Another band that flew the coop to test its wings, and flew. Julliet moved to L.A. a couple years ago and are now returning with a Debut Album to be released April

9 on Enigma with Jim Sullivan of Survivor producing (What no Kevin DeBrow?). Playing to crowds of 400+ at the Roxy, Gazzarri's and the Troubadour will get you noticed, and noticed we have. I remember a young under age kitty and hanging at Mark Twains and 42nd Street Mining Company watching these guys just move and mold the audience.

Julliet consists of Kenny McGee lead meower formerly of Lefty and Jimmi Delisi guitarist was in Saint in Sinners (the past coming back to haunt you boys) along with Ty Westerhoff bass tom and Greg Peca on drums recorded with Anne Bolyne. Julliet is due to return to the Rocket Club in Late April early May. So go check them out and I'm sure there are a few of you out there who heard Julliet before. This cat will have a full interview then.

• Feline Fidelity

Some news on an all original project happening at K.D.K. Studios in Oldsmar featuring the Bay's finest femcat performers: Tina Stinson, guitar (Fxxxxhead); Blackie, lead vocals (X-Juvenile); Lauren Anthony, bass; Jan McKeean, drums with help from Diana Huber and Denise Mers on backing vocals. Kenneth M. Holland will be handling production with Ken Kahler engineering the project. Arlington Production Co. with Peter Delacruz at the helm sponsors the girls' efforts. A release date is slotted for late summer. Stay tuned.



**Send all goodies
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THE DANCING MAN

Michael Barnett

Interview

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Standing in the shadows behind the stage watching *Elephant's Memory*, barely visible through the noise, smoke curling from his lip, he mouthed the words to the songs. His pink wig, old eyes, tired, tears streaking his powdered face.

I inched toward him.

He sensed me and hurried into the parking lot, glancing over his shoulder. He was old and I was closing. He stopped. My lungs aren't what they used to be. It took a while to catch up.

"Why are you here?" I asked.

Reaching into his pocket, he pulled out a card and handed it to me. I didn't glance at it. "Not yet," I thought, not taking my eyes off him. "He might leave."

He muttered something, started to walk away.

I'm not a physical guy and was surprised when I grabbed his arm. "You can tell me," I said. "I'll understand."

He turned and stared, my hand around his arm.

I let go.

"You wouldn't understand," he said, voice sweet, cardinal song at dusk. I knew it would be.

"Try me," I said.

He shrugged, sat on the curb, gloved hand caressing the concrete. He relaxed somewhat, ignoring me, wanting me to go away.

I was lucky I'd found him, but why here?

I should have respected his wishes.

"Why here?" I asked.

Giving in to my persistence, eyes rolling, he coughed: "The gunshots woke me," as a cigarette appeared in his hand, lit and ready for smoking. He pulled on it, "I knew you'd find me, man."

"Don't call me that." My gruff voice surprised me.

"You bring out the best in me," he said.

"How did you know I'd be here?" I asked.

"Litter."

I nodded and sat beside him. "It is a problem."

He didn't respond. I tapped him on the shoulder. "What?" he asked.

"I said, 'It is a problem.'" He read

my lips, nodded.

"I'm sorry," I said. "I forgot you were deaf."

"Am not. Are you finished?"

"One more question."

He sighed, watched my lips. I had to think up a good one. He was fading.

"I'll tell you when ..." His voice a whisper, there wasn't much time.

"It died with John ... the shattered glass ..."

I didn't stop him from taking back his card. I sadly watched him leave.

As he vanished I cried. I hadn't said goodbye. I hadn't said: "So long. It's been nice talking to you."

I hear *Michelle Shocked* say: "But those crazy writers, they don't stand a ghost of a chance."

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Intimate Acts

THRUST: How long has Intimate Acts been out and about?

PAT: Going on six years now. Tim the bass player joined up with us 4 years ago so he's the baby in the band.

THRUST: Where does the band call home?

PAT: The band is now based out of Tampa but we we're from Texas.

THRUST: So, how did you end up in Tampa?

PAT: We ended up down here because we needed a homebase. We've been here a year now.

THRUST: So you're a Florida band, or you're just hanging out for convenience?

PAT: We're kind of Gypsies. This is where we live now but I don't think people consider us a Florida band. When we first came here people thought we were a Texas band. The Texans thought we were an Oklahoma band. When we're announced, we say we're from Tampa Bay.

THRUST: What's your impression of the local scene?

PAT: The local scene is cool. There's lots of places to play as compared to Texas. I'd like to see an influx of original material into the area instead of everyone focusing on doing cover stuff.

THRUST: Have you played a lot of venues?

PAT: Hell, we've played the whole eastern seaboard and most of the rest of the country.

THRUST: When you play on the road, is it an all-original show or do you still do the covers?

PAT: Depending where we're at and if the audience knows us, we'll play from 40% - 100% originals.

THRUST: How many songs do you have?

PAT: We have over twenty originals that we either do live or that we're currently working on for the studio.

THRUST: You have an EP out, right?

PAT: Yes, it's a four song EP that is marketed out of Dallas for distribution and for shopping a major deal.

THRUST: Is the Tampa crowd receptive to your original songs?

PAT: The people are very receptive. It's the club owners that give us a problem with originals. The people love 'em. We don't announce a lot of original stuff. If you don't announce it, people will just keep dancing and partying and probably won't even notice that we're not playing Ozzy.

THRUST: Who are the band's influences?

PAT: We're all into old-school rock and roll like Aerosmith and Van Halen, Thin Lizzy, that kind of stuff. We're a movement oriented band. Almost funky!

THRUST: What are the band's goals?

PAT: We've got the obvious goal of getting a record deal. We're a commercially hard band and we aren't going to accept an indie deal. We want something major. Secondly, we want to continue touring. If we get our name in front of more people, it's a definite sales tool! Then people will recognize our name when they're in their favorite record store. We've laid our groundwork and people are nibbling. We're just waiting for the big fish to bite.

THRUST: Are you doing any showcases?

PAT: We'll be doing a symposium called South by

Southwest and we hope to get some interest from that. We'll also be doing a showcase in NY.

THRUST: There are hundreds of commercial hard rock bands in the country. What separates Intimate Acts from everyone else?

PAT: First of all, we've been doing this a long time. Secondly, we're not imitators. We use the constant power of rock and roll as opposed to being trendy or on the bandwagon. There's nothing worse than a second-rate imitator. We had our identity before that. We've worked as a unit for six years and we've established our own niche.

THRUST: Are your songs from years ago still going over well?

PAT: Surprisingly, yes. Again, it has to do with being consistent and not trendy. There will always be 16 year olds who want to drink too much and drive too fast. It's a constant that we go for.

THRUST: How do you approach the interaction that you have with your audience?

PAT: We get in your face and prod you. You're either gonna love us or hate us. We're not going to just be passive on stage for your enjoyment. Give us an opinion. Why aren't you partying? Are you lame? Are we lame? What's the problem. Tell us.

THRUST: How would you describe your music?

PAT: It's bump and grind rock and roll. Either you love it or you hate it. If you detest it, you're still gonna talk about it. I'd rather leave a town with the people saying, "Intimate Acts, I hate those guys! Who do they think they are?!" That's better than not remembering your name a week after the show. Intimate Acts-remember it.



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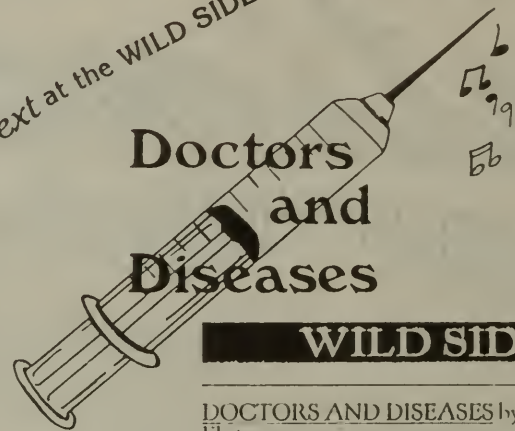
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What happens when you throw four talented guys and one dynamic lady on the same stage? You get a phenomena called Strutter. From a warehouse in Miami to one of the hottest acts on the Florida circuit, it's hard to believe this group is just turning 3 months old. Led by drummer Thunder Callahan, fronted by Darlene (Dar) Florio, featuring Dave Fitzgerald on keys, Rob Leigh on guitar, and Rich Reinhart, there is more raw talent and energy in this show than should be legal. Crewed by Mike Booker, Greg Hulse and Ray Palazzolo, Strutter is a band that looks as great as they sound. Hold on to your pants Florida, the band from hell has arrived! If you're not a party animal stay out of their way. We recently caught up with the whole group.

THRUST: What's it like to be a lady rocker?
DARLENE: You're always hungry! I've sung everything from jazz to top 40. I think I've found my niche in R&R!
THRUST: Guys, what's she like to work with?
TIM: Very exciting cause I'm working with one of the best.
ROB: It's great! She kicks total ass and I can borrow her make up!
THRUST: Are you happy with where the band is now?
DARLENE: For being 3 months old, the recognition we have is incredible!
RICH: We haven't done all we can yet but we're getting there.
TIM: I'm happy with where we are. I think we'll maintain the same momentum when we bring out our originals.
THRUST: What about the name of the band?
DAVE: Name? I never really thought about it!
TIM: It's Darlene!
DARLENE: Come see the show one time. You'll figure it out. We strut our stuff like there's no tomorrow! We don't take any flack from anyone. I think women have had a hard time in Rock. I'm here to prove it can be done and just as well!

THRUST: How's the band holding up being thrust into the spotlight so fast?
DAVE: We're all cool about it.
TIM: We try to give everyone space and time to be alone. It helps maintain sanity!
THRUST: Dar you've broken into a few male only clubs. How does it feel?
DARLENE: I'm relieved they've accepted me the way they have. I think they see me as an artist first and a female second, at least after the first show!
THRUST: How would you describe your show?
ROB: It's five individuals working together to kick ass
RICH: Besides loud?! Spastic!
DARLENE: It's wild, charismatic, absolutely balls to the wall! (no pun intended)
TIM: Very intense and energetic, we sweat!
THRUST: Who are some of your influences?
ROB: Sweet, Queen, of course Led Zep!
RICH: Gene Simmons, Getty Lee-he got me started!
DAVE: John Lord from Deep Purple and Keith Emerson ELP.
TIM: Neil Pert and Tommy Aldrich!
DARLENE: The Beatles taught me how to sing harmonies but I don't model myself after anyone. I've got my own style.
THRUST: What would you do if there was no



THRUST: What about being an opening act?
DAVE: I'd rather be the headliner!
TIM: It's one of the toughest things we have to do as a circuit band because of the lack of respect and amount of adversity. But it gets your reputation across. I feel any band that does a good show as the opening act should be highly commended for performing well under intense stage complications.
ROB: I love to pump up a crowd.
THRUST: How is this band different from the past ones?
DARLENE: Besides their anatomy?! Dealing with 4 guys instead of 4 women says it all I think! At least we don't all have PMS at the same time!
ROB: It's got more raw energy and talent!
TIM: This group has a tremendous attitude towards wanting to play. We have a great supportive respect for each other.
THRUST: What about originals?
TIM: We all work on them together, everyone has their say. It's a group effort. We're still perfecting them but they'll be out soon so keep your ears open!

Rock-n-Roll?
RICH: I don't think I would have been born.
DAVE: Plumbing.
DARLENE: There is nothing else!
ROB: Either a goat farmer in Australia or an international playboy!
TIM: I can't fathom that question because rock is my life!
THRUST: O.K. folks here's the killer! What's your New Years resolution? (So what if it's February, better late than never!)
ROB: Stop drinking-again!
Get married!
DAVE: Stop going out with women in bars!
DARLENE: Stop shopping!
TIM: Have Def Leopard open up for us!
RAY: Stop going out with lesbian midget jello wrestlers!
THRUST: Get serious!
RICH: I want to have our EP out by the end of next year!
DAVE: Work on the originals!
ROB: Quit Panicking!

STRUTTER

by
Cheryl Shegstad

TIM: Maintain not being an alcoholic considering the environment I'm always in!
THRUST: Where will the band be in one year?
ROB: Alive-I hope!
DAVE: Watching our video on MTV!
TIM: MTV?!!
RICH: Touring the country to promote an album.
DARLENE: Kickin ass!
Well there you have it-out of the mouths of babes! I dare you to catch this band from Hell! Once you see them live-you'll be strutterized! Warning: Could be addicting to your strut!

FREEWAY SNIPER

Hot Rod Long

Three Alarm Fire

Greetings, Sunshine State! I'm here in LA partying with some pretty cool people, so I thought I would let you all know what's happening in Tinseltown this month.

Lypswitch just released a new demo and very soon "Rattlesnake Skin" will be everyone's theme song...Sweet FA, MCA's newest band is in town working on their debut...Byte The Bullet have tentatively changed their name to Surrender due to copyright laws...Crimson Glory, along with local fave Madwhip Thunder blew the walls down at the Roxy recently. CG is definitely big in L.A....Rude Awakening will be in the film *Close Enemy*, directed by famed movie mogul Martin Donovan. The movie will be filmed in the band's hometown,

most of the action at the grand opening of the Jetset because I was attacked by Stevie Rochelle, singer of Tuff over some comments made in another paper. Yes, I'm taking him to court, and I'll be sure to let you know the outcome of this...Black Cherry have not broken up, but added former Damn Yankees axeman Josh Fields, to complete one of the most solid line-ups in town...Fields, also in the original LA Guns with vocalist Black, might just have that extra push that the band needs to get signed...Alternative bands making waves in town are New Tribe, The Waters Edge, Winter Kills and No Noise Red. These bands draw more fans to the Sunset Strip then most rock bands so they must be

were he dead...Trial By Fire did some summer shows in Bogata, Columbia. They were treated like royalty during their stay...Imagine World Peace, who have just returned from a two week stand in Hawaii, are the hottest new band on the Strip and have already generated a lot of label interest. They were given leather clothes, gold jewelry and watches and you know what else from their thousands of gorgeous Hawaiian fans...Ruben Blue, the most influential journalist/photographer in the LA scene is celebrating the 7th anniversary of Rock City News this year...Brunette has left CBS Records after personnel changes in the company so they are still looking for a deal which shouldn't be too far off...Silence, from Denver, are playing some big shows at the Whiskey. Their song "Big Dumb Sex" is a great tune, so check them out...Tempest is quickly climbing the ranks of the local scene...K.C. Lee Jones has a new demo that sounds a lot like Frehley's Comet...Teddy Cook, from NY is Dio's new bassist...Why does Barry Manilow have a star on the Hollywood Walk of Fame when The Who, The Stones, and Jimi Hendrix do not?...Piggy, guitarist of Voivod, just won a bout with cancer! The new album is by far their best and it contains a cover of Pink Floyd's classic trip song, "Astronomy Dome"

Rev Lover not Revolver, are currently expanding their following by playing on some hot cards. They have done a lot of moving up in their short time in town and having Deb Rosner as their publicist is a great move...Zion Heights, who sound a great deal like Van Halen, recently put on a great show at Gazzarri's. Their demo, especially the song "Do Not Disturb" was great...Warbride one of the premiere all-female bands anywhere, just added a new singer and bass player to improve their already impressive sound. Their songs, "The Tower" and "I Follow Your Star" which appear on the Rock Network compilation tape, blew my mind...L-7, another girl band, is back in LA from a tour of the U.S. Congratulations to them on the tour and I know they will be blowing down walls in town very soon...Vesivius have added another guitar player and are heading into the studio to record a new demo amidst some label interest...Tuff once again spent more time talking than playing at the Jetset Finale Part II. If they want to be taken more seriously, by fans and industry people alike, they will have to show us how great they are instead of telling us...Cyanide Kick, openers for the Zeros and Pretty Boy Floyd recently, have released a good demo that should turn some heads. Their shows are always packed and the songs sound good.

That's it from LA for this issue, but I'll keep you up on the latest hoopla each and every month. Bands that would like to be mentioned in The Freeway Sniper should send all promo kits, demos, press releases and bribes to Hot Rod Long 1907 Whitley Avenue #A Hollywood, CA 90068



Richmond, VA...Rock Network is setting up a series of "pay to play buster" shows in which the band that headlines will get \$2000 in cash and \$1500 in advertising. This is a major development and I will definitely keep you up to date on it...Cold Shot, Agent O and Desolation Angels are just a few bands working with Rock Network on out of state shows...Randy Piper, formerly of Wasp has a new band, Animal...Rush will reportedly release a greatest hits package sometime this year...B.B. Chung King and the Screaming Buddha Heads are sporting a new demo which will definitely get them signed. They play around 20 shows a month throughout LA and the surrounding areas and they are my prediction as the biggest new act of 1990...Missed

good...Weapon just increased their draw from 75 to 200. They are one of the strip's heaviest and look to be one of the hottest bands of this year...LA bud rules!!! If God had a voice, I imagine that it would sound a lot like David Coverdale's on the new White Snake disc...Judas Priest will reportedly replace drummer Dave Holland...The Jersey Dogs have a hot five song demo that includes covers of classic AC/DC and Van Halen tunes...Jungle Alley, the recipient of much A&R interest of late will be signed by the end of 1990 without a doubt...Limbohouse, a Chili Peppers style band from San Francisco have a demo called No Shirt, No Dicks. Their hard, funky music is great and their cover of the Commodore's "Brickhouse" contains lyrical changes that would make Lionel Ritchie roll over in his grave



Pro-Phile

Featuring

CAST OF NASTIES



| Name Instrument | Mike Tazz Vocals | Vinnie Breeding Guitar | Dorian Sage Bass | Billy Brat Brattain Drums |
|-------------------------------------|--|--|--|---|
| Hair | Blue Black | Fuck Me Black | Jet Black | Blue Black |
| Eyes | Hazel | Brown | Blue | Green |
| Any Tattoo's | Lips on My Balls | My Babe Vampira on my right arm | Vampire Bitch from Hell on my right arm | Nastie Cat on Left Shoulder |
| Ultimate Down Girl | Jessica Rabbit | Any Young Bloodsuck- ing Female | All of Them | Girl who can suck the chrome off a hitch |
| Favorite Group | Aerosmith Fasterpussy Cat | TNT Bang Tango | Motley Crue | Fasterpussy Cat Motley Crue |
| Fav Past Time | Getting My Rocks off | Purrfecting the Pelvic Push | Wild Women | Kissin On Kitty |
| What Do You Most Like in a Woman | One that Swallows | Me | 8 Inches | Ditto or Vinnie |
| Pet Peeve | Cops in the rearview Mirror | When I Forget My Riding Crop | PMS | Fat girl eating a Candy Bar |
| Favorite Game | Whoops Baby I Lost the Key to the Cuffs | Guess the Solid Object | Hide the Weenie | Rape |
| Famous Last Words | The Rules Are there Are no Rules | I Hope your On The Pill | Baby This Won't Hurt a Bit | I've Been Framed |
| Prized Posession | My Converse All Stars | My Leather Bull Whip | 6' Blonde with Big Tits | AK-47 Automatic |
| Fav Position | Feet Up to Ears | Strapped To the Rack | 3 ON 1 | 2 On Top 1 On Bottom |
| What to Look For in the Future | Low Flying Planes Steven Tyler | Kick'in Ass and Takin Phone Numbers | Fame and Fortune Under the Influence | Loaded Gun & AP & Bull with Aids |

Dangerous Toys

by DJ Justice

THE GOOD, THE BAD AND THE ROWDY

Lone Star beer and oil fields. Tumbleweeds and armadillos. The Dallas Cowboys and Texas toast. Texas toast?!!! You get the picture, right? Anyway, what we're talking about here is *the* state of Texas, home to none other than the very down and dirty DANGEROUS TOYS.

When you think of dangerous toys, visions of toxic play dough and eye-gashing slinkies may come to mind. But these are *the* Dangerous Toys, the lone star based quintet that are stirring up the rock scene like an overanxious cattle prod.

The Toys self-titled debut on CBS Records has brought the blues-n-grind sound to many an anxious listener. With "Teas'n, Pleas'n" and "Scared" branding the MTV countdown in recent months, dual guitarists Scott Dalhover and Danny Aaron, bassist Mike Watson, drummer Mark Geary and lead screecher Jason McMaster are in no position to complain. And you can bet that last shot of Jack that they're not. It would seem as if someone were hollering, "Thar's gold in that thar band!," as their album approaches the 1/2 million mark. Not a bad start!

From a hotel room in an unknown city about to be seized by the Toys special brand of heavy-metal meets Bonanza, guitarist Scott Dalhover kicks back and tells all.

DJ: The album's doing good and things are happening for the band. How does it feel right about now?

Scott Dalhover: If you had told me two years ago that we would sell 350,000 albums and be in the 50's on the charts, I would have said, 'Yeah, right.' It feels pretty good. We were just a bar band that got signed. So, we're on the tour bus going, 'Wow, this is cool!'

DJ: Being fresh on the scene, you probably have some recent memories of your hungry days.

Scott: It's still those kind of days, pretty much. Before though, we'd do gigs on a Friday and Saturday and end up with like \$20 in our pockets for the next week.

DJ: With all the competition out there these days, what did Dangerous Toys do to catch the attention of a national label?

Scott: Well, they had this thing called the South by Southwest Music Convention and they wanted us to play in it 'cause they had one slot open. We did our set and this man and lady came up to us and said, 'Hi. We're from SBK and we're really interested in y'all.' And we're like, 'Yeah right, get lost.' You know, you always hear people that say, 'I'm gonna do something with you,' I'm gonna help you out.' So we contacted our management company and said, 'Who're these people?' They said that they were very important and could get us signed and we're like, 'Oh God, we were so rude.' Anyway, they got

together and a guy from CBS came down and said, 'What do I have to do to get you guys? I want this band.' It was like a dream for us.

DJ: So the next thing you know you're in the studio.

Scott: Exactly.

DJ: The album sounds so spontaneous and natural. Was it easy to get what you wanted in the studio?

Scott: We knew what we were gonna do when we went in there. It wasn't like I was passing out charts to everybody going, 'O.K., here's your part,' you know? We had pre-production with Max (Norman) to feel the songs out and we went in and blammed it down. Here's a story for 'Sport'n A Woody'. Mark (Geary, D.T.'s skins-man) was nailing the tape but there was no feel to it. Max said, 'To hell with this.' He got everybody together and we all went out to this strip bar and got plastered. When we came back Mark was *drunk* drunk. That's how we got the groove on 'Sport'n A Woody'.

DJ: Classic. Had you been playing a lot of the songs for awhile?

Scott: All of 'em. Hell, Toys was only together for six months when we got signed. We went in with 17 songs. There's stuff that's not on the album that the people in Texas are pissed at us about because it's like their favorite songs. We didn't want to put too much of one side of Toys on the album.





DJ: I wanted to ask about a couple of cuts off the album.

Scott: Sure.

DJ: 'Here Comes Trouble'.

Scott: You've seen those guys, the drug dealers, the trouble makers. You know, 'You need some of this? You need some of that?'.

DJ: Real trouble..

Scott: Exactly. The worst kind of trouble.

DJ: 'Teas'n' sounds like maybe somebody got into a bad situation. Did this happen to somebody in the band or everybody in the band?

Scott: Well, I'm not at liberty to say. No comment. (laughs). We've all been through that once or twice or. You know, you go, "What! You're married?!!!" And then, BAM,BAM,BAM! 'I'm home dear.'

DJ: I guess 'Sport'n A Woody' speaks for itself.

Scott: Exactly.

DJ: How about 'Ten Boots'?

Scott: Well, our grandads wore boots and our dads wore boots. People see our boots and go 'Wow!'. We just have some really nice boots and we wrote a song about 'em. And there you go. It's a song about guys that are loyal to their boots.

DJ: Cool. You know, the 'Teas'n' video has been one of the top requested videos on Mtv for awhile now.

Scott: I know. Three or four months now. Either we

have some really loyal fans or people just really like that video or something.

DJ: With two videos behind you, what do you think about the whole ordeal?

Scott: When you do your first video it's fun. The second video you're like 'aaagghh!!' We shot two days for 'Teas'n' and did a lot of live footage. We shot a lot for 'Scared' too. There's like 60 people around, lights. You take shots from one angle 50 times, then another angle. And you do the song over and over. At the end of the day you're sick of hearing the song, you know?

DJ: Yeah, I guess after hearing it a hundred times.

Scott: Yeah, at really loud volumes. It's a lot of fun and a lot of work.

DJ: Was it easier the second time when you did the 'Scared' video?

Scott: We were getting scripts for the video and we were like, 'This is not what the song is about.' What does a twenty-four foot woman or an operating room have to do with this song?? Nothing! So Jason (McMaster, D.T.'s lead screamer) took it upon himself and came up with some stuff. He showed it to us and we said, 'This is the way we want it.' Who knows what the song is about better than the band? That's what I'm saying.

DJ: The song's dedicated to Alice Cooper.

Scott: Yeah, we all grew up in the 70's and everybody's a big Alice fan. Jason met Alice when we played the Whiskey and freaked. That was one of the first things I ever wrote but we had never put it into a song. A couple

of months before we did the record I was sitting around playing it and Jason grabbed his lyrics and said, 'Mark, get on the drums,' and we did it. 'Scared' was written in about 10 minutes.

DJ: People always try to compare new bands to somebody else.? Personally, I don't think you guys sound that much like anybody else.

Scott: Well thanks! People listen to us like... We were hanging out at this club last night with Junkyard and Bang Tango and somebody said we sounded like Van Halen, Aerosmith and ZZ Top all rolled into a ball. I see what you're saying though. We all grew up listening to so much different stuff. The next album though is probably gonna be a little bluesier, a little heavier, a little more in-your-face.

DJ: I've heard you guys have been getting a little rowdy on the road.

Scott: We're not choir boys. We get into some trouble. We've had some parties with Junkyard where the cops had to come and shut us down. They have to throw us physically out of the bar at the end of the night 'cause we won't leave.

DJ: Sounds pretty crazy. I can see it now, making the headlines. Well look Scott, thanks for the time and keep it up man.

Scott: No problem. Next time we're around make yourself apparent.

DJ: Yeah, no doubt. I'll throw my boots on.

Scott: There you go!

HEY YOU!

IF YOU'RE READING THIS...



...then you're a part of the Bay Area music scene! Whether you're a musician or a listener, it takes all of us to make it happen. We've just returned from the NAMM show in California which gave us a chance to take a close-up look at the Hollywood music scene. Make no mistake, it's incredible out there. But the level of talent we have here holds up 100% in all aspects. What we have to do is grab the industry's attention. And that takes a strong music scene. We're picking up speed so let's make the 90's the Bay Area's decade! Support our local clubs and bands and we'll all benefit. Let's do it!

654-TODD

The new music information and answering hotline. Call now, it's absolutely free. Find out what we're up to and tell us what you're up to! We'll pass the word on. Have a new demo coming out? Playing live? Let us know! Or just call and catch up on the latest happenings!

GUITAR WITH 2 NEW PARTS SONGS!

That's right! Guitar Parts, the instrumental cassette demo that started it all has an all-new look and will include two new songs. ALL FOR THE SAME LOW PRICE OF ONLY \$3.00!!!!!! Yep, even more for your local music dollar! Amazing huh?

Todd's Show!

You've told us how much you loved the first one! So the next episode is on the way! Number 2 will include interviews with Roxx Gang, Love Dogs, St. Warren, and others plus more weird comedy, guitar instruction and even highlights from our recent L.A. trip!

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Find out why Todd has quickly become one of the most popular guitar instructors in the Tampa Bay area. Full hour-long lessons, at your speed, in your area of musical interest for only \$12!! Fully personalized, always fun!



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TASTE THE NIGHT

Return of the **JETEYE**

First it was rumors about SixxPack, Matthew Trippe and the Jeteye boys. Would they join forces with Mr. Evil Twin Clone himself for the cool sum of \$100,000 which would have netted them a European tour and plenty of international exposure? Then it was the elusive sighting of Bassist Don Brown at the Ritz Theater in Ybor City with an underage love dummy! Finally, the band snuck into Boomerangs and held the whole cafe hostage while they whipped out a fearsome set of rock and roll. Who are the Jeteye boys? Where did they come from? And will Tampa Bay ever be safe again?

THRUST: We're here with the JETEYE boys, Donnie and Mike.

DONNIE: (low voice) I'm Donnie...

MIKE: (high voice) And I'm Mike.

THRUST: Now that we've got that established, where are you guys from?

DONNIE: I'm the only Florida boy in the band.

MIKE: I'm from Chicago.

DONNIE: And Larry and Chip are both from NY.

THRUST: Not Larry and Chip from My Three Son's? (*laughs galore*) So, how long has this line-up been together?

DONNIE: For six years.

THRUST: The same line-up?

DONNIE: Yep.

THRUST: What's happening differently for the band now than when you first started? I mean, have your goals or sights changed? Have you changed your underwear? What's the story?

DONNIE: We do what we do. We're probably more mature as a band compared to when we first started.

MIKE: We're writing a lot more mainstream stuff now. We used to be a bit heavier.

THRUST: So, are the originals happening?!

DONNIE: Definitely.

MIKE: Yeah, four or five albums worth.

THRUST: What songs are going to be on the E.P.?

DONNIE: "Rose Fever" everybody knows that one; the title track "For Your Love," "Head Over Heels in Love," and "Ask Me Why" (our newest song).

THRUST: Where is the album being recorded?

DONNIE: In the Batcave. We have our own studio called the Batcave.

THRUST: Are you bringing in an objective person to help you produce the EP?

MIKE: No, it's all us.

THRUST: Do you feel confident with your studio knowledge and to produce your own EP?

DONNIE: Most definitely. We've worked on two different 24 track projects and we learned a lot from the engineers.

THRUST: Is the EP done and when will it be available for the public?

MIKE: Mid to late February and it will be available in all local record stores and wherever you see us.

THRUST: Jeteye has been on the scene for six years. Are the public and the club owners more receptive to your original work or does everyone still want to hear covers?

DONNIE: It really depends on where we're at. If the Jeteye crowd is there, they'll yell out for us to play originals because they know them.

THRUST: Has the band done any regional or national tours?

DONNIE: We opened for Kix several years ago in the ol' Mining Company days. We're essentially going to stay local while we're shopping the tape. We're like anyone else. We're looking for a deal.

THRUST: Let's go back and talk about the EP again. Did you go into the studio with four songs and just lay them down or was it harder to whittle down your choices?

MIKE: We went in with four songs but ended up dropping one of them and writing a brand-new song in the studio.

DONNIE: It's not that we dropped it. We put it on

hold for the album. After we promote the EP, it's back in the studio for more tracks to finish up a full album. We're evolving. We're not just going to rest on the laurels of the EP. We've got a job to do.

THRUST: Everyone has an EP, everyone plays out, everyone wants a deal. What makes Jeteye stand apart from the crowd?

DONNIE: The songs, buddy, the songs!

MIKE: The tunes speak for themselves!

DONNIE: I think the material will blow a lot of people's minds.

THRUST: For those who aren't familiar with the band, what are your backgrounds?

MIKE: Larry and Chip started the band 10 years ago. Donnie and I joined the band 6 years ago.

THRUST: Since Larry and Chip aren't here, let's talk about them.

DONNIE: Larry is a psychopath.

THRUST: Why?

DONNIE: Because he's fuckin' psycho. We don't hang around him. It might be bad for our image (ha-ha!)

THRUST: How about Chip?

MIKE: Chip is a hot guitarist but he's underrated in the area because we haven't been playing out much lately.

DONNIE: When we play the Volley Club, all the young aspiring players are in awe of Chip.

THRUST: Sum up the purpose of the band?

DONNIE: We're a concert band. We used to be a club band but now we're a concert act. Occasionally, that will cause a problem because a club audience wants party music. We won't play The Romantics for people anymore. We're a live band, a four-piece concert band so come see us!



ROSES ARE RED, VIOLETS ARE BLUE...

Another year to
rock with you!
Woody (Jeteye)

Charlene, What the hell
am I going to do?
Rob Bedrock (Kitty Grinds)

One of theses days, Julie,
I'll get you!
Phillip (Kitty Grinds)

Sugar is sweet
and I want to lick you!
Tony (Arazmo)

No peace for me,
No peace for you...
Marcus (Hemlock)

You can do me if
I can do you!
Mark Rinaldi (Hemlock)

Get me a rag,
I just stepped in doo!
Billy Bratt (Cast of Nasties)

"For Your Love" "I'd fall
Head Over Heels for You"
Mike (Jeteye)

I forgot the rest,
so fu* k you...
Jerry Dixon (Warrant)

Where I put my condom,
I haven't a clue!
Teddy Mueller (Axe)

Meet my friend Bambi,
I'd like to try too!
Matt (Renegade)

I am the best,
at everything I do!
Mike (Renegade)

I did the old woman
who lived in the shoe.
How about you?
Uncle Rich

Ohhh, Florida women,
I love what you do!
Blair (Champagne Theatre)

I ain't got no money
How about you?
Tracey Austin (The Syndicate)

I'll rate your performance
in my next review
John Urban (Last Word)

I swear to you man
I was in the Crüe!
Matthew Trip (Somewhere in Europe)

If your band kicks ass
I'll interview you.
DJ Justice (Thrust)

If You Could Have Any Valentine,

Who Would It Be, Where Would You Take Them,
and What Would You Do With Them?

AMBER LYNN to my house, and make her mow my yard. *Don (Renegade)*

HENRY KISSINGER to the all white room in the White House, paint it red, and talk about world peace,
then show him the meaning of the word "piece". *Darlene (Strutter)*

MICHELLE PFEIFFER AND CINDY CRAWFORD I want them to come to my dock on Indian Rocks
Beach and eat for free ... until I come over and join them. *Jeff (Roxx Gang)*

HEATHER LOCKLEAR to her house and play sax, sax, sax. *Mark Rinaldi (Hemlock)*

MAMA VITOLO I would take my mom out to dinner and make her pay for it. *Jeff Vitolo (Intice)*

LYNN AUSTIN to my attic to play with my toys. *Teddy Mueller (x-drummer, Ax)*

REBECKA on a honeymoon. Shoot her. (Sweet Dead Rebecka) *Billy Bratt (Cast of Nasties)*

CHRISTINE APPELEGATE (*Married with Children*.) I'd take her to Caesar's Palace in Vegas and we would
spend 20 of the 24 hour day in the presidential suite checking our denominations. The other 4 hours will be
at the casino. How many chips is she worth?

Valentine

Thrusters



**Morgan (Goldy Rocxs)
and Margie**



**Tina (Foxxxhead)
and Marcus (Hemlock)**



Billy Bratt (Nasties) and Kim



**Holly and Danny
(Champagne Theatre)**



**Blair (Champagne Theatre)
and Main Squeeze**



Kevin Steele (Rox Gang) and Linda



**Jerry (Warrant) and
Cheryl (She wishes!)**



**Mr. and Mrs.
Incognito**



Won't You Be My Nastie Valentine?

The ABC's of



The bands that play the strip in Hollywood come and go... everynight. From Gazzarri's to The Whiskey, more bands have graced their stages than names on your local bathroom walls. Now and then, a band manages to creep out of the street urchin status and stake their claim on the big time. Coming out of the street light and into the stage light... XYZ.

Beating the bricks for years had XYZ guitarist Marc Richard Diglio wondering. Was this business all it was cracked up to be? Would he and bandmates Patt Fontaine (bassist), Paul Monroe (drummer) and Terry Ilous (vocals) ever get off the club-circuit? With a deal on Enigma, a Don Dokken produced piece of vinyl and an attitude that won't quit, the answer is bound to be a definite, mega-decibel YES!

by DJ Justice

THRUST: First, I'd like to thank you for taking the time to do the interview, Mark.

MARC: No problem man. My pleasure.

THRUST: Let's go back to the days when XYZ first hooked up. How did it all come together?

MARC: It happened about 5 years ago when I came out to California to pursue a career in music. Pat, our bass player and Terry, the singer, were living together when I bumped into them and we hit it off right away. Paul, our drummer didn't come into the picture until about 3 years ago. He was the missing link of the band. Basically we started working, playing the clubs, working on demo's, doing what it takes to make it.

THRUST: Now you've got your debut album out on Enigma Records.

MARC: Yeah!

THRUST: Before that happened, did the band have some previous recordings that you had been shopping around?

MARC: We had a lot of songs. Throughout the years we had demo'd like 50 to 60 songs. We just love to write. We just kept coming up with tunes and shopping them around. At the time it was very difficult to get a positive response from anyone. It's very hard getting signed. The rejections were tough to deal with but we believed in the band and ourselves. Things happening for us was basically a matter of perfect timing.

THRUST: The name XYZ... Did somebody just throw it out and everybody said 'Yeah!'?

MARC: Yeah, Pat came up with the name and everybody liked it. Every since, we've been XYZ.

THRUST: No hidden meanings or anything?

MARC: No. It means whatever you want it to mean. It's like ZZ Top. What does that mean, you know? It's just XYZ.

THRUST: Was there an actual turning point for the band where you knew things were starting to kick in gear?

MARC: It was really kind of weird because we had been looking for a deal for so many years. We shopped our tape, we

did showcases, we went out of our way for a lot of these people and nothing ever happened. Finally we got to a point where we sat down and decided to re-group. One night we get this call saying it's jam night down at the Troubadour and we ended up going down. At the show someone came up to us and said, 'If you want to play some songs, go ahead.' So we went up and kicked out three songs. We didn't know it but somebody from Enigma was out in the audience. She comes up afterwards and asks us for a tape. The next day the phone rings and it's somebody from Enigma Records saying 'We think you guys are great! Why don't you come down and talk to us.' The next day we went down. It just happened like that. We weren't really looking for a deal.

THRUST: By now it's well known that Don Dokken produced the album. How did the band come across Don?

MARC: What happened was, after we talked to Enigma we went down into the basement and started working on tunes. Then we started to think of a producer. We thought about all the big-gun producer's but either they were too busy or the typical thing with musical differences. We kind of reached the end of the road and the Chairman of the Board at Enigma recommended Don. When his name came up we thought it would be cool because we had all been influenced by Dokken. Anyway, he came down one day and started working with us on the spot. We hit it off great. From there, we went to pre-production, tearing everything apart and working on the foundations. Then, with a lot of patience, we went into the studio to do the album.

THRUST: I guess a lot of people would be curious about what it was like doing the album with Don. I'm sure you've heard the nasty rumours about how tough he is to work with.

MARC: I've known Don for about a year now and he's a great guy. He really is. He's very generous. He would do anything for us. I could call him up right now and ask him for a favor and, if he could do it, he would. Musically, he's unbelievably talented. He taught us so much. This being our first record, we had a lot to learn. As far as Don being a Hitler and stuff like that, he knows what he wants. It's kind of weird 'cause I hear those

stories too. I hear Don did this and Don that but I also hear George this and George that. I have no problems with Don. He's a great friend, like family.

THRUST: Where there any concerns of possibly becoming a Dokken clone because of his involvement?

MARC: That's come up. A lot of people seem to think that we sound like Dokken. I don't. I really believe when you have a new band that comes out of nowhere and hits the radio and Mtv, you're immediately going to be associated with somebody else. It's just one of those things. An identity is hard to develop, right away on the first album. As far as the Dokken thing goes, I take it as a compliment. We're not trying to be a Dokken clone. I mean, we like the band. A lot of people like Dokken. Overall, we think we sound more like XYZ than anybody else.

THRUST: OK. You've got a video happening.

MARC: Yeah, it was for the first single 'Inside Out' and it's playing on Mtv and The Headbangers Ball a lot. It's been doing real well for us. A lot of people are digging the song and a lot of club bands are playing it already, which is cool. It was fun, a great experience. Actually, we're doing the second video in four days for 'What Keeps Me Loving You'. It's going to be the second single off the album.

THRUST: It's a ballad?

MARC: Yeah, it's an up-tempo kind of ballad. Everybody's expecting good things from this one.

THRUST: Are you getting ready to hit the streets?

MARC: February 1st we're leaving for 11 weeks. We're gonna hook up with some other bands and hit some cool clubs. We'll be going through Texas, Florida of course, up to Boston, New York, into Canada and wherever we might venture.

THRUST: Any plans on supporting a big, national tour? Maybe getting back with Don and doing something?

MARC: Well, Don is almost done with his record. It's all recorded and he's doing some vocal stuff but... We'd love to do that, being friends and all. I don't know. I do have preferences of course, the big bands like Aerosmith, Kiss, Whitesnake. Somebody like that would be a great gig, but that's just wishful thinking. Whatever happens is cool. We just want to get out there.

THRUST: What are some of your personal favorites from the album?

MARC: I like 'em all. Particularly 'Take What You Can' and 'Nice Day to Die' because they are two of the heavier songs. 'Take What You Can' was a very spontaneous song for us. On the last day of recording we said let's kick some ass. We did it in like, one day. It's real fresh and from the heart. 'Nice Day to Die' is a very strong song for us. It has to do with the rejection we've received from different people over the years. Sometimes you wake up in the morning and feel that way.

THRUST: About your approach to the guitar... Who did you admire growing up? Who did you pick things up from?

MARC: I'm basically self-taught. My teachers were the records. Growing up I wanted to go out and party my brains out but I had to make sacrifices. I basically stayed at home in my room a lot of the time and slapped on, like, Van Halen I. I learned from stuff like that. I dig so many different guitar players but, I guess my number one influence is probably Eddie Van Halen.

THRUST: He's influenced just about everybody from '78 on.

MARC: Yeah, he's basically changed guitar as far as originality goes. I never wanted to rip him off but, listening to their records, I think I stole some of his energy. The power that he has just blows me away. I like a lot of people. Like Gary Moore. I think he's one of the best guitar players in the world. Billy Gibbons is another. He's so simple and bluesy. I could go on and on.

THRUST: Anything you'd like to say to the people out there looking forward to seeing XYZ out and about..0?

MARC: Yes! We're looking looking forward to going out and playing and meeting the people. Getting personal with our fans. If you don't know us now, you soon will because this is just the beginning for XYZ. We're never gonna quit!



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| | St. Warren |
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| | Malicious Intent |
| Feb. 19 | Silent Scream |

Psycho Tuesday

| | |
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| Feb. 6 | Mean Booper |
| | Eulogy |
| Feb. 13 | The Outcasts |
| | Shockwave |
| | The Pancake |
| | Farmers |

"We're a Canadian band," pointed out Kevin Kane, the guitarist for Grapes of Wrath as we began our conversation about their new Capitol release, *Now and Again*. "Playing in the United States is a money-losing proposition for us. We have to select where we go. We'll sell out 2,500 seat arenas in Canada and we're lucky to pull 160 people in a club in Seattle. There's a stigma with Canadian bands—a Berlin Wall between us and the US. The American press doesn't want to deal with a Canadian band because there is so much competition in the states. They'll look at something like Rush or Triumph or at least something unique like the Cowboy Junkies or Skinny Puppy, but we get lost in the cracks."

Not encouraging words about the American scene from a northern perspective. However, Grapes of Wrath are not only a good, solid band but a refreshingly tight and clean unit. Listening to *Now and Again* is a step back in time—almost.

Combining influences of harmony laden California rock of the late 60's with timeless melodies and current riffs, The Wrathmen have succeeded in an artful blending of contemporary and archetypal rock.

"We're not gimmicky," Kane added. "Our music comes from the heart!" This statement is true as "All The Things I Wasn't," "Do You Want To Tell Me," and "Not The Way It Is" will attest. The roots of the band are obvious. "Our earliest influences were the Beatles, Bob Dylan, Simon and Garfunkel and people like that. Growing up, we listened to Kiss and Meatloaf and late 70's stuff."

When asked if Grapes of Wrath was a flashback band, Kane was adamant, "We are not afraid to look at the calendar. We know what year it is but we play the style of music that we grew up with!"

Blending influences into a contemporary sound is not an easy feat and Grapes of Wrath did not enjoy overnight success in their hometown of Vancouver,

BC. "We struggled for five years in Canada to get where we are today. It wasn't easy. In order to crack the States, we're going to need a major push. I don't expect it all to happen at once but I know it will come."

Teaming up with Tom Hooper on bass, Chris Hooper on drums, Vincent Jones on keyboard, Kevin Kane is a confident musician and an outspoken one. "I think most people these days are writing jingles—be-bop jingles. It's a bunch of crap. Describing their music in greater detail, Kane continued, "We like rock songs that aren't 100% predictable. We like guitar sounds—natural guitar sounds. I guess we're old men in our early 20's. Every song has heavy guitar work, in terms of fullness—not in terms of crunch. Interplay between acoustic and electric guitars is paramount in our production."

Lyrically, Grapes of Wrath approach their art from a unique perspective. "I try to share feelings in my songs, not tell a

story. I look at something simple and analyze how I'm feeling about it—put it under the microscope and tear it apart. I want to get to the root of an emotion and transfer that into a song."

Grapes of Wrath communicate with their audience whether it is an arena or an intimate venue. "We always get a good response from a crowd, even if it's small. We're not amateurs, just because you haven't seen us doesn't mean that we haven't worked our asses off for the last five years."

Five years—the amount of time it has taken for Grapes of Wrath to get to this point. Will it take another five years for the band to break in the US? "It doesn't matter," Kevin summed up, "We're doing what we love doing. It would be nice if the states caught on but I'm not going to worry about it." Neither is Thrust because the elements of success are there for the band. The next move is in the court of the American public.

Grapes of Wrath



Animal Logic

by Christine Holz

Animal Logic is a dynamite trio out of Los Angeles consisting of former Policeman Stewart Copeland on drums, jazz great Stanley Clarke on bass and newcomer singer/songwriter Deborah Holland. Recently, Thrust had the chance to talk with Deborah Holland.

THRUST: Where are you from?

DEBORAH: Originally New Jersey but I've been in LA for 12 years now so it's pretty much home.

THRUST: Were there any musical influences in your family?

DEBORAH: My father was a composer, not famous or anything. He was a librarian to make a living but I did grow up in a musical household.

THRUST: What were you doing before Animal Logic?

DEBORAH: I was teaching piano and playing little gigs around town and hustling songs to publishers, the same thing every other struggling musician in LA is doing.

THRUST: Were you in any bands that we might know of?

DEBORAH: No, nothing that you would have heard of.

THRUST: How long have you been writing music? How do you do about writing?

DEBORAH: I've been writing since I was a kid and my influences come from reading books, other peoples lives and every day stuff. About writing, I usually have a pretty good idea like a song title or line or something and develop it from there.

THRUST: Has anyone recorded your material?

DEBORAH: No, I have no credits to speak of.

THRUST: Who are a "few of your influences?

DEBORAH: There are so many: Joni Mitchell, Bonnie Raitt, Laura Nero, Linda Rondstadt and a lot of jazz music, there are so many I could go on for quite a while.

THRUST: Have you had professional vocal training?

DEBORAH: Yes, I have a wonderful teacher here in LA. His name is Ron Anderson.

THRUST: How did you get involved with Animal Logic?

DEBORAH: They were looking for a singer/songwriter and I had given a tape to a publisher named Dan Howell, who knew Stewart Copeland, and he played Stewart my tape and that's how it happened.

THRUST: How long has Animal Logic been together?

DEBORAH: It's been a little over two years now.

THRUST: Were you a Police fan?

DEBORAH: Of course, wasn't everybody?!



THRUST: Who came up with the band's name?

DEBORAH: Miles Copeland, our manager, was listening to a tape of some punk rock band and we thought that they were saying Animal Logic. It turns out they were saying something else but for some reason it just seemed to fit our music. And Stewart had already come up with the album cover. It all just seemed to fit.

THRUST: Is there any significance to the three dogs on the cover?

DEBORAH: No, they are just great looking dogs.

THRUST: Were you aware of Stanley Clarke's work?

DEBORAH: Yes, I'd even seen him play with Return to Forever years and years ago.

THRUST: Now, how does it feel to actually be working with Stewart and Stanley?

DEBORAH: It's pretty amazing. I'm used to it by now. In the beginning it was pretty awesome. By now they are just two guys that I know and work with.

THRUST: Did you feel you had to work twice as hard because your name is so fresh to the music scene?

DEBORAH: On stage, definitely yes, actually all around I had to work twice as hard and I still do.

THRUST: All ten songs on the album were written by you. Did this make you nervous having your material out for the first time?

DEBORAH: Oh, of course. I was used to having complete control and here I was handing over my "babies" to a bass player and drummer and I had no idea what they were going to do to it. I'm really happy with the way the record turned out. So it's ok.

THRUST: What is your favorite cut off the album? What's your favorite song to do live?

DEBORAH: I have to say my favorite cut off the album is "There's A Spy" (in the House of Love) the live cut I'd have to say would be the ballad, "I'm Sorry Baby"

THRUST: Has the band played out yet? Are there any pre-tour gigs?

DEBORAH: Yes, we've played in Brazil in front of over 8,000 people and we've also done a few sample tours in the states and Europe.

THRUST: How did you feel performing in front of over 8,000 people?

DEBORAH: I was so nervous. I can't even describe it.

THRUST: Is Animal Logic a three-piece on stage?

DEBORAH: No we have a guitar player named Rusty Anderson.

THRUST: Now that you've broken into the music business, is there anyone in particular that you would like to work with?

DEBORAH: I wouldn't mind writing a song for Bonnie Raitt or singing with her. I'd also love to sing something with Joni Mitchell.

THRUST: Do you have any advice for up and coming songwriters?

DEBORAH: A very simple thing. Do what you want to do and have it be from your heart and not what the industry wants.

Be sure to check out Animal Logic. The threesome packs a lot of punch and it is evident on their self-titled album on IRS. Animal Logic is a new sound for the 90's.

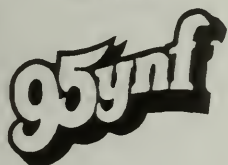




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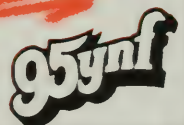
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